

TWO SELECTED WORKS FOR SOLO TRUMPET COMMISSIONED BY THE
INTERNATIONAL TRUMPET GUILD: A STRUCTURAL AND
PERFORMANCE ANALYSIS WITH A HISTORY OF THE
COMMISSION PROJECT, WITH THREE RECITALS
OF SELECTED WORKS BY ARUTUNIAN,
HAYDN, FASCH, CHAYNES AND
OTHERS

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Wurtz, Gary Thomas, Two selected works for solo trumpet commissioned by the International Trumpet Guild: a structural and performance analysis with a history of the commission project, with three recitals of selected works by Arutunian, Haydn, Fasch, Chaynes and others. Doctor of Musical Arts (Performance), August 2001, 154 pp., 64 examples, 3 figures, bibliography, 90 titles, 1 appendix.

An historical overview of the ITG commission project is presented, as well an analysis of formal organization and significant features for two of the commissioned works: *Sonata for Trumpet and Piano* by Norman Dello Joio and *Sonata for Trumpet and Piano* by Eric Ewazen. Complete histories of all works and information concerning their premieres is chronicled. The degree of difficulty of each composition is assessed through an investigation of tessitura, range, melodic contour, endurance factors, articulation, fingerings, and technical features of the accompaniment (when applicable). Analysis of tempi and dynamics, articulation and phrasing, and timbral considerations provides additional points of study.

The thirteen commissioned solo works from 1978 to 1993 are: *Sonata for Trumpet and Piano* by Norman Dello Joio, *Concerto for Trumpet and Wind Orchestra* by Bernhard Heiden, *Laude* by Stan Friedman, *Concerto for Trumpet and Strings* by Raymond Premru, *Chamber Music VII: Ceremonies* and *Chamber Music VIII* by Robert Suderburg, *Sonata for Trumpet and Piano* by Fisher Tull, *Concerto for Trumpet and Orchestra* by William Schmidt, *Concerto for Trumpet and Wind Ensemble* by Jan Bach, *Arioso for Trumpet and Woodwind Quintet* by Jerzy Sapiyevsky, *Invocation of Orpheus*

by Robert X. Rodriguez, *Triptych* by David Sampson, and *Sonata for Trumpet and Piano* by Eric Ewazen.

The importance of these works and their impact on the trumpet repertoire is assessed. Possible reasons for the acceptance of some of these works by trumpeters versus the lack of acceptance of the others are proposed. Through interviews with some of the composers, analyses of the compositions and a comparative survey of performance programs by members of the International Trumpet Guild, conclusions regarding the effectiveness of the commissioning project and its future are drawn.

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By

Gary Thomas Wurtz

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University of North Texas
College of Music

presents

A Graduate Recital

GARY T. WURTZ, *trumpet*

accompanied by
Jan McDaniel, *piano*

Monday, March 30, 1998

6:30 pm

Recital Hall

Concerto in Re Giuseppe Tartini
Allegro moderato
Andante
Allegro grazioso

Concertino, Opus 31 Martin Mailman
I. Allegro
II. Adagio
III. Vivace

— Intermission —

Triptyque Henri Tomasi
I. Scherzo
II. Largo
III. Saltarelle

Concerto Alexander Arutunian

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
College of Music

presents

A Doctoral Recital

GARY T. WURTZ, trumpet

accompanied by
Jan McDaniel, *piano*

Monday, March 29, 1999

5:00 pm

Recital Hall

Konzert D-dur Johann Friedrich Fasch

Allegro

Largo

Allegro (moderato)

Concerto Franz Joseph Haydn

Allegro

Andante

Finale — Allegro

— INTERMISSION —

Nightsongs Richard Peaslee

Sonata for Trumpet and Piano Halsey Stevens

Allegro moderato

Adagio tenero

Allegro

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Doctor of Musical Arts

The Steinway piano is the instrument of choice for College of Music concerts.

University of North Texas

College of Music

presents

A Doctoral Recital

GARY T. WURTZ, *trumpet*

accompanied by
Kathryn Fouse, *piano*

Monday, November 27, 2000

6:30 pm

Concert Hall

PROGRAM

Concerto Charles Chaynes

Moderato

Adagio

Allegro giocoso

Concertpiece, Opus 12 Vassily Brandt

— INTERMISSION —

Concerto per la Tromba (No. 3) Johann Wilhelm Hertel

Allegro ma non troppo

Largo

Vivace

Solo de Concours Théo Charlier

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requirements for the degree of
Doctor of Musical Arts

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University of North Texas

College of Music

presents

A Doctoral Lecture Recital

GARY T. WURTZ, *trumpet*

accompanied by
Kathryn Fouse, *piano*

Monday, July 23, 2001

6:30 pm

Recital Hall

**TWO SELECTED WORKS FOR SOLO TRUMPET
COMMISSIONED BY THE INTERNATIONAL TRUMPET
GUILD: A STRUCTURAL AND PERFORMANCE ANALYSIS
WITH A HISTORY OF THE COMMISSION PROJECT**

PROGRAM

Sonata for Trumpet and Piano Norman Dello Joio

1. *Tema*
2. *Andante, liberamente*

Sonata for Trumpet and Piano Eric Ewazen

- I. *Lento — Allegro molto*
- II. *Allegretto*

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

The Steinway piano is the instrument of choice for College of Music concerts.

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PITCH DESIGNATION

The octave designation in the text follows the pattern employed in *The New Harvard Dictionary of Music*.¹ Middle C on the piano keyboard is designated c', with other octaves designated as follows:



¹ "Pitch names," *The New Harvard Dictionary of Music*, ed. Don Randel (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1986), 299.

CHAPTER 1

INTRODUCTION AND BACKGROUND INFORMATION

Statement of Purpose and Scope of This Study

Modern trumpet players have long lamented the dearth of solo repertoire dedicated to their instrument. After the Baroque period, solo works for trumpet sharply declined in popularity. Following the concerti for trumpet by Haydn and Hummel, few works were written for solo trumpet. Although the invention of the valve in the early part of the nineteenth-century soon led to full chromatic capabilities, the trumpet was not universally recognized as a viable solo instrument until much later. While the instrument assumed an increasingly important role within the orchestra at the hands of Berlioz, Brahms, Bruckner, Wagner and their contemporaries, major composers were not composing solo literature for the trumpet. Edward Tarr notes a parallel situation with other wind instruments of the period when he states "For the brass as for the woodwind, one bought the full chromatic range...at the price of greater richness of sound. The leading composers wrote their famous concertos for string instruments and for the piano; not for wind instruments."¹

Around 1831 the conical-bored cornet in B-flat was developed, and with it came greater soloistic capabilities. Due to its more agile nature, rich and pleasing tone, and

¹ Tarr, Edward, *The Trumpet* (Portland, OR: Amadeus Press, 1988), 163.

greater security in the upper register, the cornet lent itself to virtuosity.² During this period (1831-1939) interest in solo brass repertoire centered on works for solo cornet, primarily in the form of themes with variations. Perhaps owing to their simple style, most of these works have never been accepted into the standard repertoire. A few trumpet concertos were written during this time, such as the *Concerto in E-minor* by Oskar Böhme, but they are considered mere exceptions to the rule.³

The *Sonata for Trumpet and Piano*, written by Paul Hindemith in 1939, heralded a new age of composition for solo trumpet performance. As instrument construction and performers' abilities continued to improve, serious, large-scale solo works were penned by respectable composers. By the 1950's, Georges Enesco had made his entry into the trumpet repertoire with his famous *Legend for Trumpet and Piano*, and full-length concerti by Henri Tomasi and Charles Chaynes became staples for the trumpet.

Despite the large number of works composed since Hindemith's sonata, relatively few have been accepted as major pieces for solo recitals or performances with orchestras and wind bands. The large number of works from 1940 until the present includes the numerous pieces written for the annual composition competitions at the Paris Conservatory. Although many of the works that are products of the Conservatory competitions have been accepted into the standard repertoire, substantial works for solo trumpet remain small in number.

² Ibid., 168.

³ Ibid., 169.

In recognition of this fact the International Trumpet Guild, whose stated purpose is to “promote communications among trumpet players around the world and to improve the artistic level of performance, teaching and literature associated with the trumpet,”⁴ embarked upon a commissioning project in 1978. The express purpose of the project was to commission contemporary composers to write technically challenging pieces of significant scope and substantial musical quality to fill this void in the trumpet repertory. An earlier project by the National Association of Schools of Music in the 1950’s produced a number of pieces that have achieved a certain level of acceptance. Knowledge of endeavor motivated the International Trumpet Guild to commence this project with confidence.⁵

From 1978 until 1995, a total of thirteen works for solo trumpet were commissioned by the International Trumpet Guild. They are: *Sonata for Trumpet and Piano* by Norman Dello Joio (1978), *Concerto for Trumpet and Wind Orchestra* by Bernhard Heiden (1980), *Laude* by Stan Friedman (1980), *Concerto for Trumpet and Strings* by Raymond Premru (1981), *Chamber Music VII: Ceremonies* (1983) and *Chamber Music VIII* (1986) by Robert Suderburg, *Sonata for Trumpet and Piano* by Fisher Tull (1984), *Concerto for Trumpet and Orchestra* by William Schmidt (1984), *Concerto for Trumpet and Wind Ensemble* by Jan Bach (1986), *Arioso for Trumpet and Woodwind Quintet* by Jerzy Sapiyevsky (1986), *Invocation of Orpheus* by Robert X. Rodriguez (1988), *Triptych* by David Sampson (1989), and *Sonata for Trumpet and*

⁴ This statement of purpose appears on the title page of every issue of the *ITG Journal*.

⁵ Commentary and facts shared with the author by Dr. Leonard Candelaria, president of the ITG from 1993-1995.

Piano by Eric Ewazen (1993). Research into the frequency with which these pieces have been performed, utilizing the *Recent Trumpet Programs* supplements to the *International Trumpet Guild Journal*, indicates that of the thirteen compositions commissioned, three stand out as being the most popular based on their inclusion on professional, faculty and student recitals. These pieces include the *Sonata for Trumpet and Piano* by Norman Dello Joio, *Chamber Music VII: Ceremonies* by Robert Suderburg, and the *Sonata for Trumpet and Piano* by Eric Ewazen.

Despite the importance of this significant project, the status of the composers involved, and the thousands of dollars invested, it has never been the subject of serious scholarly research. The purpose of this study is to present an historical overview of the ITG commission project, as well as to provide a discussion of formal organization and significant stylistic features including harmonic language, melodic style and rhythmic features for two of the commissioned works. Complete histories of all thirteen works and information concerning their premieres will be chronicled. The degree of difficulty of each work will be assessed through an investigation of tessitura, range, melodic contour, endurance factors, articulation, fingerings, and technical features of the accompaniment (where applicable). Analysis of tempi and dynamics, articulation and phrasing, and timbral considerations will provide additional points of focus for the study.

Finally, the importance of these works and their impact on the trumpet repertoire is assessed. Possible reasons for the acceptance of some of these works by trumpeters versus the lack of acceptance of the others will be explored. Through interviews with the composers, analyses of the compositions and a comparative survey of performance programs by members of the International Trumpet Guild, conclusions regarding the

effectiveness of the commissioning project, and the direction it should take in the future are drawn.

The International Trumpet Guild

The International Trumpet Guild (ITG) is a non-profit organization, founded in 1974. As of the fall of 2000 the ITG claims more than 7,000 members in 64 countries worldwide “who share a love of the trumpet and the music it creates.”⁶ The current size and scope of this fraternity belie its humble beginning.

By 1974 the only brass instrument not represented by an official organization was the trumpet. In 1974 Robert Nagel, trumpet professor at Yale University, and Charles Gorham, trumpet professor at Indiana University, were convinced this needed to be changed through a series of conversations with Harvey Phillips, Distinguished Professor of Tuba at Indiana University. After several days of discussion on the matter, Gorham and Nagel “saw the tremendous potential of thousands of trumpeters pooling their energies, resources, and ideas for the advancement of the instrument, its music, scholarship, and performance.”⁷ According to Nagel, “we sent out a letter to a bunch of trumpet players saying ‘we’re going to form this thing, and we’re going to have our first conference in May (1975).’ This happened in January of 1975.”⁸ In an attempt to build a

⁶ Taken from the *About the ITG* section of the ITG web site.

⁷ Kim Dunnick, “Twenty Years of the International Trumpet Guild,” *ITG Journal*, vol. 20, No.3 (Nashville: Williams Printing Company, 1996), 42.

⁸ Robert Nagel, telephone interview by author, 21 September, 2000.

large membership, a letter was sent to a large base of trumpeters, including amateurs, professionals, teachers, students, and manufacturers. The invitation to join was extended to representatives of all genres, from commercial and jazz to symphonic and solo.⁹ By the first conference (May 27-30, 1975, Bloomington, Indiana) membership in the fledgling organization was recorded at over 600.¹⁰ It did not take the ITG long to become a popular force among trumpet players. From its earliest days many major names from the trumpet world, especially the college and university areas, were active participants.

The ITG is governed by a president, vice president, secretary, treasurer, board of directors, and an executive staff that includes an affiliate chapter coordinator, director of public relations, general counsel, journal editor, web site directors, and a membership development and retention coordinator. Members receive quarterly journals which include articles on many trumpet related topics, from playing and teaching tips to biographies, along with news items about trumpet players, ITG endeavors, industry changes and advancements, music reviews, book reviews, and recording reviews. Members also receive a membership directory annually, and a booklet that compiles all performance programs submitted by members over the course of the previous year.¹¹ This compilation of programs proves quite valuable to members who are interested in knowing which compositions are being frequently performed, as well as becoming exposed to new pieces.

⁹ Dunnick, "Twenty Years of the International Trumpet Guild," 42.

¹⁰ Anne Hardin, "ITG's Past Presidents Review their Legacy," *ITG Journal*, vol. 20, No. 44 (Nashville: Williams Printing Company, 1996), 31.

¹¹ This information is included inside every issue of the *International Trumpet Guild Journal*.

The ITG continues to hold an annual conference every summer. Sites for the conferences change annually, and are chosen from venues offered by members who wish to host. While most of the conferences have taken place in the United States, they are occasionally held in Europe. The conferences are characterized by several days of concerts and recitals, master classes and clinics, lectures, exhibits, and student competitions. Correspondents report on the events of the conferences for the general membership, and their reports are posted on the internet as well as published in the fall journal.

Generative Motivations by the ITG

By 1978 the ITG had come to realize that it needed to take an active role in the promotion of new, high quality concert and recital works for the trumpet repertoire: a repertoire which was, and is, widely recognized as inadequate in terms of truly great pieces.¹² David Hickman, internationally acclaimed trumpet soloist and professor of trumpet at Arizona State University, adequately reflects this opinion in his review of Norman Dello Joio's *Sonata for Trumpet and Piano* in 1981. Mr. Hickman stated:

"I have always felt there are only three 'great' solo works for trumpet that could compare to the finest literature for piano, violin, et. al. These works are (in order) the Franz Joseph Haydn *Concerto in E-flat* (1796), Paul Hindemith's *Sonata for Trumpet and Piano* 1939), and the Johann Nepomuk Hummel *Concerto in E* (1803). Certainly...a few others qualify as 'major' works for trumpet, but they

¹² Commentary and facts shared with the author by Dr. Leonard Candelaria, president of the ITG from 1993-1995.

may not be considered to be compositionally on the level of the three great ones.”¹³

While other trumpeters may be compelled to add a few more pieces to the list of great trumpet works (concerti by Henri Tomasi, Charles Chaynes, Andre Jolivet and Alexander Arutunian as well as sonatas by Kent Kennan, Halsey Stevens and George Antheil being likely candidates,) even the most liberal inventory would be small in number compared to many other orchestral instrument solo repertoires.

The idea of a large organization commissioning works to add to the trumpet's repertoire was not unprecedented. In 1951 the National Association of Schools of Music commenced a commissioning project that lasted for the next several years. Due to a perceived need to supply the brass majors in music schools with additional literature for study and performance, the NASM established a committee whose charge was to commission new works by some of the nation's outstanding composers.¹⁴ Among the works generated by this project were *Sonata for Horn and Piano*(1952) by Quincy Porter, *Sonata for Trombone and Piano*(1952) by Robert Sanders, *Concerto for Trumpet*(1952) by Vittorio Giannini, *Sonata for Trumpet and Piano*(1952) by Leo Sowerby, *Sonata for Horn and Piano*(1952) by Anthony Donato, *Sonata for Trombone and Piano*(1952) by George McKay, *Sonata for Trumpet and Piano*(1952) by Burnet Tuthill, *Concerto for Trombone*(1955) by Bernard Fitzgerald, *Concerto for Trumpet* (1952) by Wayne Bohrnstedt, and *Sonata for Trumpet and Piano*(1956) by Kent Kennan. Each of these

¹³ David Hickman, Music Reviews, *ITG Newsletter*, vol. 8, No. 1 (USA: International Trumpet Guild, 1981), 16.

¹⁴ Kenneth Kincheloe, Wind Instrument Literature, *Bulletin of the NASM*, No.37, 1953, 9-10.

works was performed at an annual meeting of the NASM, and many have gone on to become popular, if not standard among the pieces for their respective instruments. They were all published by Music Publishers Holding Corporation, and all member schools of the NASM were urged to purchase them. With the knowledge of the NASM project, and as the largest collection of trumpeters in the world, the ITG's role became clear. It needed to become the most proactive body in the commissioning of new solo works for trumpet. The process began in 1978 when a commissions committee was formed to take on this responsibility.

Three different individuals have chaired the ITG Commissions Committee since 1978. The first chairman was Robert Nagel, under whom only the Dello Joio sonata was commissioned. Nagel was soon succeeded by Stephen Jones, trumpet professor at Western Michigan University. Jones chaired the committee from 1978 through the 1993 commission of Eric Ewazen. His successor was John Wallace, a well-known British trumpet soloist and principal trumpet in London's Philharmonia Orchestra, who remains chairman to date.

Although the Commissions Committee has always been responsible for choosing the composers to be commissioned, as well as formalizing all contractual considerations between the ITG and the composer, no official mission statement has ever been formulated for the committee. Hickman's opinion regarding the dearth of substantial works for trumpet has apparently been so universally shared that the need to compose a formal statement of purpose for the commissions committee has never been deemed necessary. Simply put, the mission of the committee has been to secure competent

composers and have them write quality works that would make a significant contribution to the trumpet repertoire.¹⁵

Perhaps the biggest issue faced by the commissions committee over the years has been the selection of composers. Under Jones the selection process was democratic “almost to a fault.”¹⁶ Each committee member was sent nomination forms with which the member could suggest the composers of his or her choice, and all nominations were to be accompanied by tapes of the recommended composer’s music. Additionally suggestions were solicited at all board meetings. While some members were reportedly quite diligent with their responses, others proved less motivated or punctual with their replies. Once recommendations were finally submitted, the matter of making the actual selections was naturally quite difficult since personal taste is such a large factor in making these types of decisions. According to Jones, a staggering number of composers were considered over the years. Ultimately, each time the ITG was ready to finance a new commission, a list of worthwhile names was settled upon, and from these lists invitations to write a work for the ITG would be extended to several of them. In some years more than one composer would accept the commission offered by the ITG, while in other years no commissions occurred.

Once a composer had agreed to a commission invitation by the ITG, a contract was necessarily prepared. Each contract was specific in what was expected of the composer in terms of genre, accompanying medium (if other than a piano,) length in

¹⁵ Stephen Jones, telephone interview by the author, October 5, 2000.

¹⁶ Ibid.

terms of minutes, number of movements, type of trumpet (B-flat, C, piccolo, etc.,) and difficulty level. Evidence of dissatisfaction with at least some of the earlier commissions is seen in the contract between the ITG and Bernhard Heiden in which the following statement occurs:

“One further concern is strong among the Board of Directors: several of the compositions which have been commissioned by the ITG have been unrealistically difficult. We are very concerned that our commissions will be playable by better undergraduate-level trumpeters. Unfortunately, the most difficult of these recent commissions will probably be performed only rarely, as most university-level trumpeters could not play them.”¹⁷

Beginning in 1980, every ITG commission contract includes the statement that the level of difficulty should “accommodate better university-level players.” While the sonata by Norman Dello Joio was the only solo work commissioned by the ITG prior to commissioning Heiden's work, it is not necessarily that work which was “unrealistically difficult,” since the ITG had earlier commissioned several trumpet ensembles. Although it is not the purpose of this work to investigate works other than solos commissioned by the ITG, it is a fact that some of those ensembles are quite difficult for undergraduate trumpet players to play.¹⁸ They are quite likely the cause for this statement's inclusion in the contracts.

Besides setting parameters for the composition, there are a variety of other contractual stipulations. While the ITG requires every composer to acknowledge the ITG on both the original manuscript and on any published editions of the work, many other

¹⁷ From the contract between the ITG and Bernhard Heiden, July 3, 1980.

¹⁸ The ITG commissioned the following trumpet ensembles prior to the statement regarding university student level writing: *Fanfare and Fugue* (1978) by Jan Bach, *Intradas and Interludes* (1978) by

pertinent issues are dealt with on a case by case basis. With some of the works the ITG requires permission to premiere, while others were premiered elsewhere. In some cases the ITG demands copyright for a limited time, but in others the composer retains copyright from the very beginning. In most cases the ITG requires that the piece be made available to members at a reduced price. In all works for trumpet and band or orchestra, except the *Triptych* by David Sampson, the ITG requires the inclusion of a piano reduction. Finally, each composer is required to submit biographical information and publicity photos so that the ITG can publicize the collaboration in an upcoming journal. In addition to the agreed upon fee, each composer is guaranteed that his composition will be performed at an ITG conference by a major artist.

The funds for the ITG commissions have always come from the ITG general treasury, which is primarily supported through membership dues. As a rule, the way commission fees have been determined is simple. The committee decides on the specific amount of money they believe it will take to procure the desired composer. Once the amount is finalized, the targeted composer is told how much the ITG has to spend and, if the composer agrees to the fee, the commission proceeds.

Commission fee amounts have varied from composer to composer, but the reasons for this are obvious. First, the amounts have justifiably increased over the years, as have the prices for almost anything between 1978 and the present. Secondly, composers who have written larger-scale works have received larger fees than those who have written smaller-scale works. Stanley Friedman was paid the least amount of any

Karel Husa, *Trumpet Triptych* (1979) by Samuel Adler, *Fanfare for 12 Trumpets* (1977) and *Andante and Scherzo* (1981) by Alfred Blatter.

commissioned composer for *Laude*, which is for trumpet alone, whereas those composers who wrote pieces for trumpet and band or trumpet and orchestra have received the largest amounts.¹⁹ In one case the composer was paid additional monies for the copying of parts separate from the commission fee.²⁰

By 1986 ten thousand dollars per year were allocated to the commission committee fund as a line item in the budget of the ITG treasury. Previous practice was for the committee to secure funds for each commission (on an individual basis) at annual business meetings. Budgeting for commissions annually allowed for accrual of sufficient funds to eventually commission a major composer.

Among the major composers approached by the ITG were Witold Lutoslawski, Luciano Berio, Krzysztof Penderecki, Ellen Zwilich, William Schumann, and Leonard Bernstein. For various reasons commission agreements were never reached with any of these composers. In most cases the commissions were not secured because the composers' fees were substantially higher than the ITG had anticipated. Where the ITG had accrued a commissions fund of between five thousand and twenty thousand dollars, the fees required by the composers ranged between forty and seventy-five thousand dollars.²¹ Once remuneration requirements by composers like those cited above were determined, the commission committee was relegated by practicality to seek composers who, while having established reputations in certain circles, enjoyed more modest

¹⁹ The author has been prohibited from citing specific commission fee amounts to protect the privacy of the composers.

²⁰ The author has reviewed all contracts between the ITG and the commissioned composers.

²¹ Stephen Jones, *op. cit.*

reputations in the greater musical world and subsequently commanded more modest fees.²²

Performance Survey

Throughout the history of the commission project, the goal of the ITG has been to add substantial works of quality to the repertoire. A way of determining the success of the project is to survey the ITG's *Recent Programs* quarterly journal feature, as well as the published *Trumpet and Brass Programs*, over the history of the commissioned work's existence.²³ By 1983 the works by Dello Joio and Heiden begin to appear on ITG member programs. Although it is likely that some or all of these works are performed by large numbers of trumpeters who do not submit their programs to the ITG for publication (which therefore eliminates those performances from the tally,) it certainly represents a reasonable manner of determining which of these works are most popular among a cross section of the ITG membership.

Since the submission of performance programs is not a requirement for ITG members, the chart below presents the reported frequency with which ITG members choose to perform the organization's commissioned works. Program submissions are

²² Ibid.

²³ The *Trumpet and Brass Programs* is an annual publication issued to ITG members. It is comprised of performance programs by ITG members who submit them voluntarily. It contains listings for professional, faculty, graduate student and undergraduate student trumpeters. Hundreds of programs are included annually. Prior to this, each quarterly journal included an article entitled *Recent Programs* that was a similar survey. Increased participation motivated the ITG to publish the survey as an annual supplement for its members.

voluntary, yet strongly encouraged. Publishing programs by all members who submit them ensures that all categories of members are represented (professional, university faculty, graduate and undergraduate students.) Ultimately it sufficiently reveals, for the purpose of this study, which of the pieces prove most popular among the membership who elect to report their performance activities (See Figure 1.)

Figure 1. ITG Program Survey from 1983-84 to 1999-2000.²⁴

	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	Total
Bach	X	X	X	X	0	0	1	0	0	0	0	0	0	0	0	0	0	1
Dello Joio	3	1	2	2	0	0	3	2	0	1	0	0	1	2	2	1	2	22
Ewazen	X	X	X	X	X	X	X	X	X	X	X	X	1	3	0	10	12	26
Friedman	X	1	1	0	1	0	1	0	0	1	0	0	0	0	0	0	0	5
Heiden	1	0	0	3	0	0	1	0	0	0	0	1	0	0	0	0	0	6
Premru	X	X	X	X	X	X	1	0	1	0	0	0	0	0	0	0	0	2
Rodriguez	X	X	X	X	X	X	0	0	0	0	0	0	0	0	0	0	0	0
Sampson	X	X	X	X	X	X	X	X	0	0	0	0	0	0	0	0	0	0
Sapieyevski	X	X	X	X	X	1	0	0	1	0	0	1	0	1	0	0	0	4
Schmidt	X	X	X	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sudenburg (1983)	X	2	5	2	4	3	6	0	1	7	3	4	4	2	0	1	1	45
Sudenburg (1986)	X	X	X	X	X	0	1	0	0	0	1	3	3	1	0	0	0	9
Tull	X	X	X	X	X	1	1	0	0	0	0	3	0	0	0	1	3	9

The program survey shows that three of the ITG's commissions have emerged as most popular by way of inclusion on members' programs. The *Sonata* by Norman Dello Joio, premiered in 1979, has been a popular choice since it first appeared on the survey in

²⁴ Data in this survey is published one year after the performance, hence data from 1984 reflects performances from 1983.

1983. Robert Suderburg's *Chamber Music VII: Ceremonies*, premiered in 1984, enjoyed immediate and long-term success as the work most frequently performed since its commission with forty-five appearances on the chart. It is noteworthy that its popularity seems to have waned in the last several years. Similarly, Eric Ewazen's *Sonata* has gained immediate success. Premiered in 1995, it was performed within its first year. By its fourth year in existence it is seen on twelve programs, which are the most performances of any of these three pieces in a single year. Logic dictates that the Ewazen work is only beginning to come into its own in terms of popularity. The chart in Figure 1 clearly indicates that, of the thirteen commissioned works, these three claim the bulk of the performances by ITG members. While Friedman's *Laude*, Heiden's *Concerto*, Suderburg's *Chamber Music VIII*, and Tull's *Sonata* have seen a modest number of performances, the works by Bach, Premru, Rodriguez, Sampson, Sapieyevski, and Schmidt have drawn little or no interest after their premieres.

Rationale for Content and Organization of This Study

The International Trumpet Guild's commission project produced thirteen works for solo trumpet that were premiered between 1979 and 1995. While the purpose of this study is to discuss all of those works, an analytical study of each of the thirteen would prove beyond the scope of this study. Therefore, the analytical discussions within this paper will focus on two of the commissions that have enjoyed the greatest popularity: the *Sonata for Trumpet and Piano* by Norman Dello Joio and the *Sonata for Trumpet and Piano* by Eric Ewazen.

The decision to concentrate on these two particular works was the result of much deliberation. Chief among the criteria used to select these compositions was the idea that they should be chosen from among the most popularly performed works. An examination of the *Program Survey* (See Figure 1, p.15) reveals that three works; Suderburg's *Chamber Music VII: Ceremonies* and the works by Dello Joio and Ewazen, reign as favorites among the ITG members. While some of the remaining ten compositions appear on the survey more often than others, these three have received significantly more performances over the years (See Figure 1, p.15).

Of the three compositions cited here, performances of Suderburg's *Chamber Music VII: Ceremonies* have far exceeded all other ITG commissions, rendering it an obvious candidate for analysis within this study. This author has elected to exclude *Chamber Music VII* from major study here due to the fact that it has already been the subject of advanced doctoral study by another author. In his D.M.A. dissertation for the University of Kentucky entitled: *An Interpretive and Stylistic Analysis of the Chamber Music VII and Chamber Music VIII for Trumpet and Piano by Robert Suderburg (1992)*, Michael Miles provides serious research and insight into this composition.²⁵ For the purpose of this study, the author accepts Miles' research as adequate and authoritative, and has therefore elected to concentrate on the next two most frequently performed pieces: those by Dello Joio and Ewazen. Neither of these works has previously been the subject of doctoral study.

²⁵ Miles, Michael. *An Interpretive and Stylistic Analysis of the Chamber Music VII and Chamber Music VIII for Trumpet and Piano by Robert Suderburg*. D.M.A. dissertation, University of Kentucky, 1992.

Due to the disparity between the number of performances of each of the three most popular works and all of the others, this study will not include analytical discussions of the less popular compositions. A clear delineation exists between the three most popular works and the remainder, and therefore serves as a logical means for determining the scope of this paper. Following the studies of the Dello Joio and Ewazen works, a less detailed discussion of each of the remaining 11 works is included. Entries are comprised of composer biographies, compositional histories, premiere information, and difficulty assessments of those works.

CHAPTER 2

SONATA FOR TRUMPET AND PIANO BY NORMAN DELLO JOIO

Biographical History of Norman Dello Joio

Norman Dello Joio is a distinguished American-born composer with a long and prolific career. He is rare among the composers commissioned by the ITG in that he is cited in, among other biographical sources, *Baker's Biographical Dictionary of Music and Musicians*, and *The New Grove Dictionary of Music and Musicians*. Of the twelve composers commissioned over the years (Robert Suderburg having been commissioned twice,) only Bernhard Heiden shares this distinction with Dello Joio.

Dello Joio was born on January 24, 1913 in New York City to an Italian-American family with an extensive musical history. For three generations before Norman, a Dello Joio served as church organist in the village of Gragnano in the foothills outside of Naples, Italy. Casimiro Dello Joio, Norman's father and the last Dello Joio to hold that position, emigrated to the United States around the turn of the century and eventually settled into a church organist position at Our Lady of Mount Carmel Church in Manhattan. In the manner of family tradition he began teaching Norman, his only child, to play the keyboard by the age of four. The curriculum for Norman's early studies with his father was intense and included such basic subjects as music theory, sight singing, and ear training. By the age of twelve young Norman had advanced sufficiently to substitute for his father on the organ at Our Lady of Mount Carmel. That same year, 1925, he

accepted his first position as church organist at the Star of the Sea Church on City Island. In 1934 he became organist and choirmaster at St. Ann's Church in New York City. He held that position until 1940, when his career aspirations began to extend beyond serving at the organ bench, although he has maintained throughout his career that the organ remains his favorite instrument to play.¹

Dello Joio's music was heavily swayed by the experiences of his early life. This knowledge of Gregorian chant gained from serving in the church would effect his compositional style throughout his career, either through the direct use of chant, or by emulating the smooth, lyrical qualities of chant in his melodic construction. Among the other early influences in his life was Italian opera. Besides the natural influence of his Italian heritage, his appreciation for opera was stimulated by his father's work as a vocal coach for singers from the Metropolitan Opera. Many were the nights his father coached vocalists through arias by Mozart, Verdi, and Puccini while Norman tried to sleep in the next room.² Dello Joio has always been known as a lyricist, a quality not lost in his trumpet sonata, and he attributes that characteristic in his music to these two major early influences.³

Daily life in New York had a great effect on Dello Joio's music. In addition to the influences of the popular music of the 1920's, such as early jazz and "Tin Pan Alley,"⁴

¹ Thomas A. Bumgardner, *Norman Dello Joio*, (Boston: G. K. Hall & Co., 1986), 3.

² Ibid.

³ Ibid.

⁴ "Tin Pan Alley," *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, MA: The Belknap Press of Harvard University, 1986), 858. The popular music business in the U.S. from the late 19th century through the 1950's; its geographical center, beginning in the 1920's, around West 28th Street in New York City.

the everyday sounds common to his home and to the world around him found their way into his music. Dello Joio has maintained that “the more a composer lives in the world around him, the more his music reflects his world.”⁵ Drawing from his childhood, Dello Joio has had a certain affection for the interval of a falling minor third, the natural and universal interval of a calling child. In his biography by Thomas Bumgardner, he recalls the experience of a group of kids standing in front of his apartment building banging a baseball bat on the sidewalk and yelling “Hey Norman! Hey Norman!,” in this singsong interval.⁶

For several years after graduation from high school, Dello Joio put his keyboard skills to work playing with dance bands while also taking a few college courses. In 1933, after deciding to pursue a career in music, he entered the Institute of Musical Art (later to merge with the Juilliard Graduate School to become the Juilliard School of Music) as a scholarship student on the organ. After graduating in 1936 with an organ degree he applied to the school as a composition student, having become interested in the compositional process through his music theory assignments. He studied composition with Bernard Wagenaar, and completed the composition degree in 1939. He continued in the graduate composition program until 1941.⁷

In the summer of 1941 Dello Joio attended the Berkshire Music Center at Tanglewood where he met, and began to study composition with, Paul Hindemith. Even though he studied under two different teachers, their basic philosophies and approaches

⁵ Bumgardner, *Norman Dello Joio*, 5.

⁶ Ibid.

were similar enough that there was no major conflict for the young composer. "Both Hindemith and Wagenaar espoused the principles of tonality as opposed to atonality, diatonicism as opposed to serialism, and music that was accessible as opposed to unapproachable by a wide general audience— all principles that Dello Joio has adhered to throughout his career."⁸ In fact, Dello Joio so opposed serialism that he calls it "a great way to compose for someone with no talent to compose."⁹ The composer has stated that due to the many influences on his playing and composition, he became a composer whose music has strong melodic appeal, clearly defined formal structure, and a strong diatonic base, even though the melody and harmony are derived freely from all twelve notes of the chromatic scale.¹⁰

By the late 1930's Dello Joio began to compose prolifically, and with increasing success. As his abilities and style progressed, he gained recognition as one of the nation's leading composers. This is evidenced by the numerous awards and honors he has collected during his long career. While still a student at Juilliard, his *Trio for Piano, Violin and Cello* won the Elizabeth Sprague Coolidge Award in 1937. His *Magnificat* for orchestra won the 1943 Town Hall Composition Award. In 1944 and 1945 he received two Guggenheim Fellowships as well as a grant from the American Academy of Arts and Letters. He won his first New York Music Critics Circle Award in 1949 for *Variations, Chaconne and Finale*. In 1956 his opera *The Trial at Rouen*, based on the story of Joan of Arc, premiered on NBC television. That same year he wrote for the

⁷ Ibid., 7-8.

⁸ Ibid. 9.

⁹ Dello Joio, telephone interview by the author, 9 November, 2000.

television series *Air Power* on CBS. His *Meditations on Ecclesiastes* for string orchestra earned him the Pulitzer Prize in 1957, and in 1958 he was featured on the CBS Television program, "Profile of a Composer." Dello Joio's second New York Music Critics Circle Award came in 1959 for his opera *The Triumph of Saint Joan*, and that same year he was appointed Chairman of the Selection Committee for the Young Composers Project by the Ford Foundation. This affiliation with the Ford Foundation continued with his appointment as Chairman of the Project Policy Committee for the Contemporary Music Project in 1963. He was asked to tour Russia, Rumania and Bulgaria under the auspices of the U.S. State Department in 1964, and in 1965 he won an Emmy Award for his music to the award-winning NBC Television film *The Louvre*. That same year he was appointed to the Research Advisory Council by the United States Office of Education. In 1966 he was the U.S. representative to the Festival of the Arts in this Century.¹¹

In addition to the above list of extraordinary successes, it must be noted that many of Dello Joio's works have been premiered and performed by major symphony orchestras and conductors. He has also been affiliated with several universities during his career, as teacher of composition at Sarah Lawrence College from 1945 to 1950, Mannes College of Music from 1956 to 1972, and Boston College from 1972 to 1979. He has maintained close ties with the educational process throughout his career, although teaching has never been more than a part-time activity for him.¹² Additionally Dello Joio has been awarded honorary doctorates from Lawrence College in Wisconsin, Colby College in Maine, and the University of Cincinnati.

¹⁰ Bumgardner, *Norman Dello Joio*, 11.

¹¹ *Ibid.*, 20-22.

Compositional and Premiere History

At the annual meeting of officers and the board of directors in 1978, Robert Nagel was asked to oversee a commission for the ITG. For this first project, according to Nagel, there was no committee. He took the job upon himself, and there were no complaints.¹³

In considering a composer for the new commission, Nagel wanted to avoid college or university professors, as he considered them too academic and conservative. Nagel had worked with Norman Dello Joio in New York, and knew that Dello Joio was primarily a professional composer. Because of this professional association he decided to approach Dello Joio about writing a piece for trumpet and piano. As a favor to Nagel, Dello Joio agreed to the commission. There were no prolonged contractual negotiations. Nagel proposed a figure, Dello Joio accepted, and the contracts were subsequently exchanged. The entire process took place over the telephone on August 14, 1978, with the contract going out later that same day.¹⁴

Dello Joio wasted no time composing his trumpet sonata. Commissioned in late summer of 1979, it was premiered less than a year later at the ITG's annual conference, held at Arizona State University. Armando Ghitalla, who had only recently retired as principal trumpet with the Boston Symphony Orchestra, premiered the work on a recital that included concerti by Querfurth, Sapiyevski, and Haydn. The recital drew critical

¹² Ibid., 14.

¹³ Robert Nagel, telephone interview by the author, 21 September, 2000.

acclaim, as did the *Sonata*. As one reviewer wrote, "it was evident that the International Trumpet Guild's commission project has resulted in an excellent and challenging new work...the sonata is not technically out of reach of the talented student trumpeter. Nor is it beyond him from the standpoint of musical comprehensibility..."¹⁵ Interestingly, Ghitalla performed the work on a C trumpet even though it is notated for trumpet in B-flat, employing the use of alternate fingerings throughout the performance in order to solve potential intonation hazards.¹⁶

The *Sonata for Trumpet and Piano* by Norman Dello Joio was published in 1980 by Associated Music Publishers, Incorporated of New York. In 1981, David Hickman recorded Dello Joio's *Sonata* for Crystal Records on an LP that included Joseph Turrin's *Caprice*, Kent Kennan's *Sonata for Trumpet and Piano*, and *Scherzo in D Minor* by Rafael Méndez. This recording was merged with a previous album by Hickman, and released on compact disc in 1994 by the same label.¹⁷

In addition to Hickman's recording, Terry Everson and Jouko Harjanne both released recordings of Dello Joio's sonata in 1997. Harjanne, a Finnish trumpet virtuoso, became familiar with the work while preparing for the 1990 Ellsworth Smith trumpet competition, which was sponsored and organized by the International Trumpet Guild, and which he ultimately won. His CD, on the Finlandia label, is simply entitled *American Trumpet Sonatas* and includes sonatas by George Antheil, Kent Kennan, and Halsey

¹⁴ Ibid.

¹⁵ Henry Meredith, "The 1979 Annual Conference," *ITG Journal*, vol. 4, (Nashville: Williams Printing Company, 1979), 44.

¹⁶ Ibid.

¹⁷ David Hickman, trumpet, and Eric Dalheim, piano. Crystal Records Recital Series, LP S368, 1981.

Stevens.¹⁸ Everson, the 1988 Ellsworth Smith competition winner, released it on his CD entitled *Parable* on the De Haske label.¹⁹ Additional works on the CD include Joseph Turrin's *Intrada* and *Elegy*, Vincent Persichetti's *Parable XIV*, and Robert Suderburg's *Chamber Music VIII*.

Formal Organization and Significant Style Features

Sonata for Trumpet and Piano by Norman Dello Joio is a three-movement work that is approximately sixteen minutes long. The first movement is a theme with three variations, all of which are self-contained movements. The opening section, entitled *Tema*, is in 6/8 time, lyrical in nature and generally characterized by a long-short rhythmic pulse. From the flowing melodies that comprise this section, Dello Joio extracts several motives that will serve as the basis for the ensuing variations. The opening motive (Example 1a.) is Dello Joio's primary point of departure for variation in this movement.²⁰ This first motive (A) contributes two major ideas to the impending variations. First, the descending motion of the theme prefaces the predominance of descending motion through all three variations. Secondly, the A motive reveals the interval of a perfect fifth as an important organizing force both thematically and harmonically.

¹⁸ Jouko Harjanne, trumpet, and Juhani Lagerspetz, piano, *American Trumpet Sonatas*, Finlandia Records 0630-17691-2, 1997.

¹⁹ Terry Everson, trumpet, and Susan Norwicki, piano, *Parable*, De Haske Records 197.006, 1997.

²⁰ In an interview with Dello Joio on November 9, 2000, the composer cited only this theme as the basis for variation.

The dyads constructed of major seconds that occur in the left hand of the piano for the first nine measures of the *Tema* section provide a second binding element within the theme and variations (Example 1b.) These simultaneously sounding sonorities of a major second occur prominently throughout all three variations, and are at times the closest link to the *Tema* section from the variations.

The trumpet line from measures 6 through 15 introduces several compositional gestures that Dello Joio will use as additional material for variation as the movement progresses. In measure 6 the trumpet melody begins with an ascending perfect fourth followed by a descending minor third. Occurrences of the gesture that results from the combination of these two intervals, as well as variations of the gesture, are so widespread that the gesture is labeled an "a- cell" by this author for ease of identification as the movement progresses (Example 1c.) Throughout the first movement various combinations of these two intervals are used to create prominent melodic and accompaniment figures. In addition to the combined perfect fourth and minor third "a-cell," the descending minor third alone is frequently used as a compositional device for new material.

Further connection within the movement is drawn from the stepwise motion used in the trumpet line in measure 10 (Example 1d.) This diatonic stepwise motion is influential enough within the movement that this gesture is labeled a "b-cell." Finally, the chromatic motion in measures 14 and 15 (Example 1e.) of the piano part will serve as the basis for the highly chromatic second variation. While Dello Joio claims the first movement is based primarily on the A motive, examination of the music reveals that the A motive is only one important connecting force. It is through the combination of all of

the compositional devices cited above that the ingenuity of the first movement is revealed.

Examples 1(a-e). Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, *Tema* section.

The image shows a musical score for the 'Tema' section of Dello Joio's *Sonata for Trumpet and Piano*, first movement. The score is for Trumpet and Piano. The tempo is marked 'Amabile, con semplicità' with a metronome marking of quarter note = 100. The key signature has two flats. The score is divided into measures 1 through 23. Example 1a is a melodic phrase in the trumpet part, measures 1-5, marked 'pp' and 'p amabile'. Example 1b is a dyadic figure in the piano part, measures 1-5. Example 1c is a 'b-cell' in the trumpet part, measures 6-10, marked 'p amabile'. Example 1d is a 'b-cell' in the piano part, measures 6-10. Example 1e is a chromatic motive in the piano part, measures 11-15, marked 'discrete'. The score ends with a final measure marked 'pp'.

The *Tema* section of the first movement is marked *amabile con semplicità* with a metronome marking of eighth-note equals 100. The basic format is A B A', where the A'

section is but a fragment of A. Of special note is the fact that the words *Agnus Dei* appear in parentheses beneath the trumpet's statement of the A motive in measures 3 and 4. Dello Joio speculates that he might have written *Agnus Dei* on his manuscript as a reminder to test that particular melody from the trumpet sonata as part of a mass that he was considering. The publisher erroneously included the words in the published version thinking that to be his wish.²¹ In any event he did not borrow the motive from an existing melody.

The piano begins the *Tema* with a chordal introduction that outlines the harmonic area of E-flat. The parallel nature of the piano part allows the A motive to exist in each voice simultaneously. The interval of a perfect fifth plays the predominant role in both the melody and the harmony of this opening section. While the melody consists of a descending perfect fifth followed by a descending perfect fourth and ending with a descending perfect fifth, the piano harmonies are quintal as well. The dyads in the left hand of the piano add color to the opening harmonies that create a jazz-natured tension. Examination of the opening piano chords reveals that each vertical sonority is comprised of an aggregate minor pentatonic scale.

In measure 3 the trumpet makes its first announcement of the A motive without piano accompaniment. The pitches chosen for the trumpet statement— g'', c'', g', c' — imply a tonal center of C, contrasting the E-flat focus that began the movement (Example 1a.) This same presentation of the A motive had appeared as the upper note of the left hand dyads in the piano part, but it was not aurally prominent. Consequently the trumpet's statement of the A motive seems harmonically distant from the piano statement.

In measure 5 the piano reprises the opening measure, but in measure 6 the two soloists begin their collaboration. E-flat remains the tonal focal area as the piano undertakes an accompanimental role in which the opening material is used in an ostinato-like fashion. The trumpet plays a four-measure melody that divides into two symmetrical phrases, and is based on the "a-cell." Reconfigured "a-cells" in which the minor third is preserved, but the perfect fourth has been inverted into a perfect fifth, also account for the harmonies in the right hand of the piano.

The B section of the form begins in measure 10, where the trumpet and piano enter into a dialog that evolves out of the "b-cell." The pitches refer back to the tonality of C from measure 3, reinforcing the tension between E-flat and C that began the movement. The symmetrical phrasing that characterized measures 6 through 13 begins to give way to the shorter motivic style of writing that began the movement. The chromatic passage at measures 14 and 15 serves as a connecting figure back to A'.

The mood of the *Tema* movement is one of tranquil lyricism in both trumpet and piano parts. Ultimately, the key of E-flat emerges as the tonal center through the movement between the pitches B-flat and E-flat in the trumpet part and the top voice of the piano part. An E-flat major chord sounds as a final tonal implication in measure 24, providing the strongest sense of resolution in the *Tema* section.

Variation I, *allegretto scherzevole*, is a lighthearted character piece that is more of a commentary on the *Tema* than a variation. Marked at a tempo of half note equals 72, Variation I begins to employ several of the elements established in the *Tema* from the onset. The minor thirds in the opening trumpet melody, echoed in the right hand of the

²¹ Dello Joio, telephone interview by the author, 9 November, 2000.

piano, are clearly derived from the “a-cell.” The piano employs the major dyads from Example 1b. in the left hand, and they are separated by the interval of a perfect fifth. In measure 4 the piano part also makes use of the “b-cell.” By the time Dello Joio is four measures into the first variation he has ingeniously incorporated several devices from the *Tema* into the first variation (Example 2).

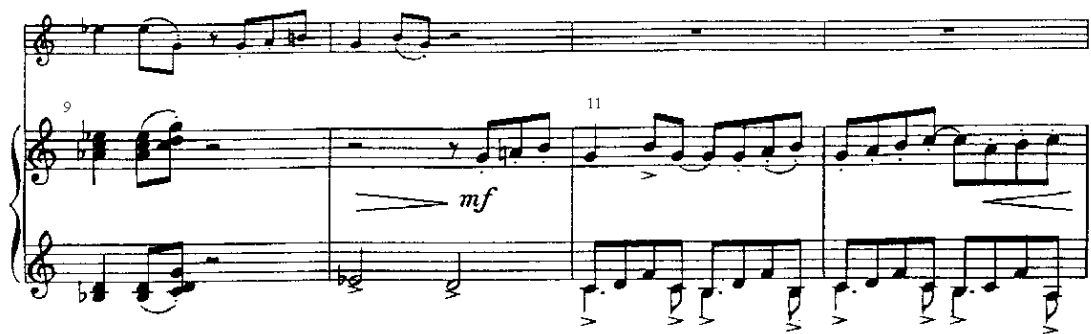
Example 2. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation I, opening.



For the first nine measures of this variation Dello Joio develops the opening motive through a dialogue between the trumpet and the piano. The two trade the motive back and forth until measure 9, when the trumpet literally restates the material from measure 10 of the *Tema*, but in a neutralized rhythm in which the dotted eighths have been made straight eighths (Example 3). The piano takes over this motive and expands it into new scalar melodic material that becomes the basis for more dialogue between the two. The melodic material continues to expand to the point that the descending fifths of the A theme have evolved into descending octave leaps while compressing the time intervals between conversational entries. Finally, the two join forces in a rhythmically

driving partnership where the trumpet part alternates between E-flat major and C minor while the piano line is gradually establishing the harmonic goal of B-flat in measures 24 and 25, serving a dominant function for the key of E-flat. Sounding above the B-flat in the left hand in measure 25 is a C and an E-flat, thus constructing an inverted “a-cell.” Above this the trumpet descends to a variation of its opening melody that is comprised of several “a-cells” supported by strong quartal harmonies in the piano (Example 4).

Example 3. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation I, mm. 9-12.



Example 4. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation I, mm. 25-28.



From measure 28 Dello Joio increases forward motion to the end of the variation. The piano begins a syncopated rhythmic pattern with the aggregate pentatonic chords (or

slightly varied versions of them,) and is soon joined by the trumpet (measure 30) in the same syncopated pattern. By measure 30 the trumpet has escalated to g-flat", where it exploits the descending minor third interval to e-flat" in whole notes, then ascends to the g" to e" for the next two measures. Underneath this the piano percussively reiterates the quintal chords that continue to render the harmonic motion vague (Example 5). The final three measures suddenly thin to a monophonic texture, where the trumpet and piano trade a descending melody of increasingly wide intervals, leading to a final E-flat major chord in second inversion. The ambiguity of the tonal center is alleviated due to the sense of arrival caused by the E-flat chord, and just as in the *Tema*, the tonal identity of the entire variation has been delayed until the end of the variation.

Example 5. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation I, mm. 32-34.



Variation II, marked *Lento, molto espressivo*, continues to explore the use of movement by fifths as well as the “a-cell.” The most obvious facet of Variation II is that it has grown out of the two bars of chromatic motion in measure 14 of the *Tema* (Example 1e., p.27). This variation is characterized by prominent chromaticism.

In measure 1 the piano plays chromatic clusters over a bass line that moves from E-flat to B-flat, reintroducing the A motive as the basis for variation. Chromatic triads voiced within a diminished fourth in the right hand of the piano immediately expand outward to span as much as an octave. This intervallic expansion is a testament to Dello Joio's penchant for organic growth in this composition. In the third measure the pianist repeats the first two measures an octave lower while the trumpet enters on a lyrical melody derived from the "a-cell" (Example 6).

Tonal implications within Variation II are more uncertain than in earlier sections of music. Opening piano material is highly chromatic in terms of both vertical sonorities and horizontal motion, while the trumpet plays a serpentine modal (Aeolian) melody centered on B-flat through measure 8 (Example 6). Movement in the left hand of the piano steadily descends until two full octaves have been presented by measure 4 (Example 6). The descending fifth in the bass line continues as the linking element to the *Tema*.

Following the highly chromatic introduction to the variation, Dello Joio composes a section where three of the variation gestures occur simultaneously. In measures 5 and 6 the right hand of the piano reflects the "a-cell" motive while the left hand continues with the chromatic motion. Above this, the trumpet continues the modally derived melody that retains and expands upon the melodic shapes that characterize the *Tema*. These ideas continue for several measures until the mood of the variation shifts in measure eight.

Example 6. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation II, mm. 1-7.

Var. II
Lento, molto espressivo $\text{♩} = 40$

p sostenuto

mf con calore

p cantando, molto sostenuto

The eighth measure begins with unison F's which expand into chords in the piano part. A brief respite from the chromaticism in the piano occurs here, and the trumpet shifts to a modal center of A for the continuation of its melodic material. Additionally, rhythmic activity increases at measure 8 as sixteenth-notes become prominent. In measure 9 the trumpet and right hand of the piano play a double-time variation of the trumpet's opening "a-cell" derived melody in canon, while the left hand plays a pulsating

chromatic progression of major chords in first inversion, all the while increasing the dynamic level (Example 7). The tonalities of F major and C major are visited briefly, but are never firmly established. From here the movement grows in strength, expressive quality, and tension through the use of counterpoint between the voices, thick harmonies, driving rhythms, and increasing dynamics. Through all of this thematic development, the "a-cell" remains ingrained both harmonically and melodically.

Example 7. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation II, mm. 9-10.



Measure 15 is a true showcase of Dello Joio's ingenuity. Here he uses the "a-cell" on two levels. The first usage is in the construction of the trumpet melody, which is composed of two different "a-cells," the first covering the range of f' to b-flat' while the second cell is a return of the original presentation from b-flat' to e-flat". While the trumpet plays this line the right hand of the piano has accented quarter notes on F, E-flat and A-flat, which combine to spell a reordered "a-cell." Accompanimental material in the left hand of the piano is composed of vertical sonorities derived from the B-flat Aeolian mode. A descending bass line contradicts the ascending trumpet line (in measure 15) as the variation drives to measure 16 (Example 8).

Example 8. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation II, mm.15-16.



The music reaches a grand climax in measure 16 with both trumpet and piano left hand sustaining octave A-flats on the downbeat, punctuated with a D-major chord in the piano on beat two. The tritone relationship at the fermata creates a great tension that is only partially alleviated on the second fermata's inverted F minor/ minor seven chord. The trumpet displaces its sustained A-flat down an octave, and allows it to diminuendo to nothing.

In measure 18 the piano softly strikes a G-flat major/ major seven chord as the trumpeter leads to a reprise of the opening trumpet melody accompanied by a restatement of the chromatic piano material from measures 3 and 4, ending with an arrival on an E-flat minor/ minor seven chord four measures from the end. Solo trumpet leads to an E-flat minor/ minor seven with an added ninth penultimate chord, finally resolving to an E-flat major terminal cadence.

The final variation to movement one, *andante moderato*, is the least obvious in terms of its relationship to the *Tema*. It begins with an ostinato-like pattern in the left hand of the piano (Example 9). The piano introduction lasts for four measures, and it

reveals the influence of jazz on Dello Joio's music in two ways. First, the opening ostinato-like figure very much resembles a walking bass line, and secondly, the syncopated entrances of the tightly voiced chords simulate jazz piano accompaniment figures (Example 9). The E-flat recurrence on the downbeat of every measure creates a pedal point effect that, combined with the G-flat that is part of the ostinato-like figure, serves to tonicize E-flat minor as the tonal center.

Example 9. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation III, mm. 1-4.



Beginning in the fourth measure the trumpet intermittently plays a *leggero* line derived from the combination of several “a-cells” in a conversation with the bass line (Example 10). Although there are occasionally obvious melodic ties to the “a-cell,” the connections to the *Tema* are found only sporadically in this variation. Besides the trumpet melody in the example below, the trumpet takes a melody directly derived from the original form of the “a-cell” in measures 12 through 14, while the piano mutates the “b-cell” into a descending scale pattern. At measures 15 and 16 the counterpoint in both instruments is derived from the “b-cell,” with the trumpet continuing above the staff in stepwise motion, setting up a passage of descending intervals that hint at the A motive.

Example 10. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation III, m.5.
Trumpet melody derived from combined "a-cells".



In measure 19 the trumpet plays a melody that is a combination of three separate “a-cells” while the piano revisits the dyads from the earlier variations, combined with the scales that have evolved out of the “b-cell” (Example 11). Finally, in measures twenty-one and twenty-three, the trumpet directly quotes the pitches of the A motive.

Example 11. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation III, m.19.

As the movement comes to a close, the ostinato-like pattern in the piano returns, but it becomes slightly fragmented as the end draws near. The trumpet's final statement starts with the notes of the A motive, but resolves the final pitch upward to an E-flat rather than continuing the descending motion. The piano ends the movement with a strong C to G open fifth on the downbeat, followed by E-flat to B-flat open fifths on the second beat of the measure. This terminal gesture finds Dello Joio finishing the theme

and variations movement pitting the tonality of C against the tonality of E-flat, just as the *Tema* began (Example 12).

Example 12. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation III, m. 27-30. Ending to Variation III.



Movement two of Dello Joio's *Sonata for Trumpet and Piano* is marked *andante liberamente*, with a quarter-note assigned a tempo 56 beats per minute. The song-like movement basically adheres to an A B A' layout, with the A' section being an incomplete restatement of A. Dello Joio constructs this movement around two central ideas: the exploitation of the sonorities created by the F-sharp major/ C major polychord (better known as the "Petrushka chord,"²²) and the retention and expansion of the shapes created by the melodic lines.

From the trumpet's opening unaccompanied announcement, Dello Joio tests the memory of the listener. Displaced by an octave, and in an augmented rhythm, the trumpet's entrance to the second movement is a restatement of its final three pitches from the first movement. Additionally, like the ending of the first movement, the descending

²² "Polychord," *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, MA: The Belknap Press of Harvard University, 1986), 645.

fifth of the first two notes reminds the listener of the A motive. By the third note, however, Dello Joio releases the listener from first movement obligation by striking what will become the developmental force of the second movement: a polychord comprised of C major and F-sharp major triads (Example 13a.)

In measure 3 the trumpet plays an ascending lyrical melody partially derived from the pitches of the polychord (Example 13b.) This opening melody in the trumpet will serve as the point of departure from which the remaining melodic material will grow. In measure 7 the trumpet begins a melodic passage that for seven measures expands upon the shape of the motive in measure 3. From measure 3 to measure 13 the trumpet is supported by a variety of presentations of the dual chord in the accompaniment. In its first two presentations in the piano, the polychord is rapidly arpeggiated or "rolled" over the space of two octaves (Example 13a.) The third entrance is in a pyramid effect, and the fourth is a simple block chord. Dello Joio rotates the voicing of the chord so that each major triad is presented as the upper or lower triad of the polychord.

In measure 12, the rhythmic motion begins to increase, as the piano accompaniment begins to imitate the eighth-note movement of the trumpet line. In measure 13 the piano takes on a dissonant contrapuntal passage that, through its accelerated rhythm, close intervals, and melodic range begins to create a great sense of intensity (Example 13c.). Although the harmony in measures 13 through 21 becomes increasingly difficult to identify, the F-sharp and C major chords retain a prominent tonal orientation. Due to the placement of C and G as the sustained bass notes, there is an aural impression that the key of C major is trying to prevail over F-sharp.

Example 13(a-c). Dello Joio, *Sonata for Trumpet and Piano*, mvt.2, mm. 1-13.

Andante, liberamente ♩ = 56

Example 13b.

Example 13a.

Example 13c.

mf sostenuto

The musical score is written for trumpet and piano. The tempo is 'Andante, liberamente' with a metronome marking of 56. The key signature has one sharp (F#). The score is divided into four systems. The first system (measures 1-4) includes 'Example 13a' (piano accompaniment) and 'Example 13b' (trumpet melody). The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-11) features a 'crescendo' in the trumpet part. The fourth system (measures 12-13) includes 'Example 13c' (piano accompaniment) and 'mf sostenuto' (mezzo-forte, sustained) in the trumpet part.

While the piano forges ahead with this agitated music, the trumpet plays a long soaring melody that hovers in a relatively high tessitura for eight bars. This trumpet line works to reinforce the F-sharp side of the polytonality by focusing around D-flat major: the enharmonic dominant chord to the F-sharp tonality. Ultimately, the section culminates in a restatement of the melody from measure 3.

Through measure 27, the A section continues with the trumpet playing a variant on the opening three notes while the piano ascends to f-sharp" in measure 24 and delicately restates the melody played by the trumpet in measures 7 and 22. Similar to measure 8 in the second variation of movement one, measure 27 begins with unison G's in both instruments that begin to expand into a G dominant seven chord, setting up the tonality of C major that finally prevails at measure 28. This marks the beginning of the B section.

The expressive melody of the B section is first presented by the piano harmonized by parallel thirds. Firmly anchored in C major, the polytonality so prominent earlier in the movement has been abandoned, yet the contour of the original melodic line is retained. The trumpet and piano enter into a dialog, each answering the other's lyrical melody with one of its own, but with a compressed time interval between entries. The respite from the polychordal sonorities does not last, as the F-sharp chord reappears in measure 35 while the trumpet and piano trade C major fanfare gestures in the upper octaves. From measures 35 to 41 the music becomes unstable and agitated as the performers visit the key areas of G major and D-flat major (the dominants of the polychord components) trading sixteenth-note triplets on upbeat entrances while thick, syncopated chords are accentuated in the left hand (Example 14a.) Contributing to the

increasing musical intensity is a crescendo and the textual indication *sempre con più intensità*.

Example 14(a-b). Dello Joio, *Sonata for Trumpet and Piano*, mvt.2, mm.39-45.

The image displays a musical score for Example 14(a-b) from Dello Joio's *Sonata for Trumpet and Piano*, mvt.2, mm.39-45. The score is written for trumpet and piano. Example 14a (mm. 39-40) shows the trumpet part with a melodic line and a crescendo, and the piano part with a rhythmic accompaniment. Example 14b (mm. 41-45) shows the piano striking a fortissimo G major/minor seven chord at measure 41, followed by a non legato section and a cantabile section.

The climax of the movement is reached at measure 41, where the piano strikes a fortissimo G major/ minor seven chord as the trumpet descends from an a-flat" through a

chromatic triplet passage (Example 14b.) The intensity of the climax is sustained for several bars as both forces remain in an upper tessitura at a fortissimo dynamic level. By the end of measure 43 the melody returns to its lyrical roots, and following a *descrescendo*, the trumpet reestablishes the serenity that characterized the beginning of the B section. Finally, at measure 46, a reprise of the lyrical melody from the B section emerges in the piano as the trumpet plays a *descant* above.

Measures 47 to 49 serve as a transition back to the music of A. In measure 50 the trumpet briefly plays the opening three-note gesture, which leads to a presentation of the *Petrushka* chord on the downbeat of measure 51. In conjunction with this gesture in the piano, the trumpet once again restates the original presentation of the polychordal melody from measure 7. Dello Joio composes new transitional material as a continuation of the melodic material derived from the polychord, all the while reorganizing piano material for a restatement of the agitated sixteenth-note material from measures 13 through 15. The final thirteen bars serve as a *coda*.

In the final six bars of the movement, Dello Joio manipulates the "*Petrushka*" chord for the last time. Two softly arpeggiated presentations are played in measure 58, after which the trumpet plays a winding syncopated melody in F-sharp. The trumpet ends with a final restatement of the original three-note gesture that began the entire movement, sustaining the c-sharp with a *fermata*. After the trumpet note has dissipated, the piano plays two soft C major chords in root position. Just as the movement appears to have settled on C major, a *pianississimo* F-sharp" quietly sounds on beat three, maintaining the polytonality to the end (Example 15).

Example 15. Dello Joio, *Sonata for Trumpet and Piano*, mvt.2, mm.57-63.



The third movement of Dello Joio's sonata is a character piece marked *allegro spumante* (spumante literally meaning "to bubble over"),²³ and is built around two contrasting musical ideas: a toccata-like motive, and a lyrical melody. Dello Joio's manipulation of these two main ideas will loosely direct the movement to unfold in a rondo form.

The trumpet opens the movement with an unaccompanied presentation of the first theme, which is constructed around repeated G's, and is immediately echoed by the piano in bar two. As has been the case throughout the sonata, Dello Joio is quick to establish both performers as equals within this section (Example 16). Once each performer has

²³ David Hickman, Music Reviews, *ITG Newsletter*, vol. 8, No. 1 (Nashville: Williams Printing Company, 1981), 16.

stated the main theme, the trumpet begins anew, but begins to develop the idea.

Although a key is not indicated, the contour of the melody combined with the bass line implies the key to be G. In the fifth measure a transitional dialog of successive major triads, descending by thirds, takes place between the two performers. This culminates with the piano becoming the dominant voice while the trumpet assumes the accompanimental role. The two continue to trade the thematic and accompanimental material back and forth in a *giocosso* manner, finally leading to the first statement of the lyrical theme in measure 14.

Example 16. Dello Joio, *Sonata for Trumpet and Piano*, mvt.3, mm.1-4.

The musical score for Example 16, Dello Joio's *Sonata for Trumpet and Piano*, mvt.3, mm.1-4, is presented in two systems. The first system shows the trumpet part (top staff) and the piano part (bottom staff). The tempo is marked 'Allegro spumante' with a quarter note equal to 96. The piano part begins with a series of chords in the right hand and single notes in the left hand, marked 'p secco'. The trumpet part enters with a series of eighth notes, marked 'p'. The second system continues the musical dialogue between the two instruments.

The lyrical theme marks the introduction of the B section. The theme is introduced by the piano while playfully imitated in the trumpet for only a few notes. The

trumpet undertakes the theme in measure 19, and begins to foreshadow the return of the reiterated sixteenth-notes. Typically ambiguous with regard to the key, this section appears to tonicize C minor. The minor pentatonic sounds that were so evident in the first movement are reintroduced in this lyrical section. Much of the accompanimental and melodic material is based on the C minor pentatonic scale, but with an added D (Example 17). In measure nineteen, G becomes very prominent in a dominant role to C minor through its placement as a pedal point. Meanwhile, D-flat, D, and E-flat major triads are punctuated on the off beats creating color and tension (Example 17). Dello Joio has used major triads in exactly this manner throughout the entire sonata.

Example 17. Dello Joio, *Sonata for Trumpet and Piano*, mvt.3, mm.16-20.

In measure 22, the piano leads into a developmental C section in which the performers alternate between the active and lyrical thematic material. For the thirteen

measures between measure 23 and measure 36, both melodic ideas occur contrapuntally. For the first seven measures of this section the lyrical melody is always marked dynamically louder than the rhythmically active material, regardless of which instrument is playing it. The sixteenth-note material is generally marked *leggero* and at a *piano* dynamic level. Bass movement in fifths between C and G pedal points reinforces the tonal center of C from measures 23 to 29, but as this developmental section progresses from measures 30 through 38 the presentation of several key areas obscures the dominance of any single tonal center. As the trumpet develops the lyrical melody, the piano combines cascading arpeggiated figures with ascending scale patterns that add to the feeling of fluctuation in this section.

Measures 39 to 42 are a variation on the main theme, and ultimately lead to a restatement of that theme beginning at measure 43. Measures 43 to measure 54 are a literal restatement of measures 1 through 12. After a brief transition, measures 58 through 75 are a variation on the B and C sections originally presented in measures 16 through 36. While the main thematic material is closely related to the original, the accompanying material has become much more actively contrapuntal, creating a growing sense of excitement as the movement is drawing to an end. Although C and G pedal points have been at work throughout this section, there is great deviation away from those tonal points for the last sixteen measures, including a thickly voiced chromatic passage five measures from the end. After all of the tonicization of C major throughout the movement, the final tonal resolution, prepared by an aggregate D-flat major pentatonic scale, is on octave G's.

Degree of Difficulty

Norman Dello Joio's *Sonata for Trumpet and Piano* presents numerous challenges to the performing trumpeter. Without a doubt, the greatest challenge is endurance. Endurance is a concern in any composition that requires extended continuous playing without rest, employs an exceptionally high tessitura, or a combination of the two. An examination of this sonata shows that it is a combination of these two issues that compromises most performances of this work.

Range requirements within this sonata are within reason. The total range required covers exactly two octaves from c' to c''' (See Pitch Designation Chart on p.xiv). The tessitura does, however, demand that one be able to remain above the treble staff for a fairly high percentage of the performance time. While the upper register notes called for are challenging for many trumpeters, that requirement alone is not unreasonable. The real issue is the manner in which Dello Joio employs the highest notes by incorporating them into the middle of lengthy lines while allowing only infrequent rest. Therein lies the primary concern most trumpeters have with Dello Joio's *Sonata for Trumpet and Piano*.

With regard to the endurance issue, the first movement, which is really four miniature movements, does not present a competent trumpeter with many endurance problems. Only Variation II presents an endurance challenge, and that challenge is exactly the one discussed above. In the second variation the trumpeter is required to play an eleven-measure melodic line that continually ascends as well as increases in dynamic level. At the marked tempo of quarter note equals 40 beats per minute, the 41 beat

melody requires the trumpeter to continually play for more than a minute with only two sixteenth-rests for respite (Example 18). The highest notes of the variation are required after the trumpeter has already played for 45 seconds. Following this very demanding line, the trumpeter rests for only three beats before playing the final ten measures without rest (Example 18). This variation foreshadows some of the problematic writing that characterizes the second movement.

Example 18. Dello Joio, *Sonata for Trumpet and Piano*, mvt.1, Variation II.

Lento, molto espressivo ($\text{♩} = 40$)

p cantando, molto sostenuto *mf con calore*

p *mf*

f espressivo

stentato

allargando *ff* *ff* *p* *a tempo* $\text{♩} = 40$

pp

In the second movement, the trumpet plays in fifty-seven of the sixty-three measures. In addition to that fact, this movement has the highest tessitura of the piece with 21% of the trumpet's notes being placed above the staff. Similar to Variation II of the first movement, the lengthy melodic lines in the trumpet part steadily ascend, placing the highest notes toward the ends of the lines. This combination of high tessitura, lack of rests, long phrases and a tempo of quarter note equals 56 beats per minute make for an extremely fatiguing second movement. Because of the strenuous demands on endurance posed by the end of the second movement, fatigue becomes a major factor in the third movement. Already tired from the first two movements, the trumpeter is confronted with having to play in eighty-two of the eighty-five measures in the third movement with little or no rest. The issue of endurance, more than any other, should be considered a major concern when considering a performance of Dello Joio's *Sonata for Trumpet and Piano*.

David Hickman, the first artist to record this sonata, published some suggestions for optional rests to help alleviate some of these endurance problems in his review of it for the *ITG Journal*.²⁴ His suggestion is that the piano should take over the trumpet part in the following locations:

Movement II- measure 20: Trumpet out on the last note (concert E-flat) through the penultimate note in measure 21 (concert C). The trumpet enters again on the last eighth-note of measure 21.

Movement II-measure 45: Trumpet out on beat three (first eighth-note) and resumes at measure 51.

Movement III-measure 32: Trumpet out after sustained concert G, resuming at the beginning of measure 36.

²⁴ Ibid.

Movement III-measure 72: Trumpet out after sustained concertG, resuming at the beginning of measure 77.

Hickman's correspondence with Dello Joio on this matter indicates that his suggestions met with a favorable response from the composer.²⁵ By that time, however, the work had already been printed and these options were not included in the published score.

Other issues that must be considered when determining the difficulty level of a piece for trumpet are the angularity of the melodic contour, tempo in relationship to articulation speed requirements, and rhythm. When considering melodic angularity, it is widely held that pitch accuracy is primarily a concern in the performance of intervals of a perfect fourth and larger. Therefore, when determining the level of difficulty of the works in this study the author will count only the intervals of a perfect fourth or wider as large intervals.

The Dello Joio sonata requires the trumpeter to execute numerous large intervals (234). While there are some occasions where descending slurred octaves are required (movement one, Variation I), the preponderance of larger intervals are fourths and fifths. Although these intervals offer ample challenge to the trumpeter's flexibility and accuracy, the challenges are manageable by a professional or high level student.

As to the rhythmic complexity and articulation speed, the solo presents no excessive difficulties. Rhythmic subdivisions never exceed the sixteenth-note, and all marked tempos allow the trumpeter to perform without employing multiple-tonguing techniques.

²⁵ Ibid.

The *Sonata for Trumpet and Piano* by Norman Dello Joio is one of the great solo trumpet works of the twentieth-century. It is masterfully crafted, stimulating on both an intellectual and an aesthetic level, and is a performance challenge for the best of trumpeters. This author concurs with David Hickman in his assessment that it deserves a place among the sonatas by Paul Hindemith, Kent Kennan and Halsey Stevens.

CHAPTER 3

SONATA FOR TRUMPET AND PIANO BY ERIC EWAZEN

Biographical History of Eric Ewazen

Eric Ewazen was born in Cleveland, Ohio in 1954. He attended the Eastman School of Music, where he received the Bachelor of Music degree in composition. He then went on to the Juilliard School where he earned the Master of Music in 1978, and the Doctor of Musical Arts in composition in 1980. Throughout his collegiate years he showed great promise as a composer, annually receiving accolades, awards and fellowships such as the Howard Hanson Prize (Eastman, 1976), the George Gershwin Memorial Foundation Fellowship (Juilliard, 1977), and the Rodgers and Hammerstein Scholarship (Juilliard, 1979). Upon graduation from Juilliard, he was immediately hired as part of the pre-college faculty. Since 1982 he has been a part of the regular faculty, teaching Composition as well as Literature and Materials.¹

Ewazen's impressive list of teachers includes some of the greatest names in twentieth-century music. His first teacher at Eastman was Pulitzer Prize winner Joseph Schwantner, whose name is synonymous with premiere wind band music. Schwantner insisted his students become familiar with important contemporary composers, and due to that experience Ewazen became aware of the music of George Crumb, Elliott Carter, and

¹ Biographical information transmitted by the composer to the author via electronic mail.

Krzysztof Penderecki. Schwantner was one who encouraged students to be experimental.²

Another composer with whom Ewazen studied during his Eastman years was Samuel Adler. Adler's career follows a path from North Texas State University, to Eastman, and finally to the New England Conservatory. Ewazen calls Adler "one of the genuine great teachers of our time."³ The energetic Adler was intent on teaching his students timing, building, and symmetry. This focus on building a composition to a timed climax is something Ewazen feels is crucial to his musical structure.⁴

At Juilliard Ewazen studied with Milton Babbitt who made a profound impact on him in all contemporary compositional techniques from jazz and pop to serialism, all of which played an integral part in Babbitt's history. From the onset of his study with Babbitt, Ewazen was fascinated with his approach, musical associations, and his concepts of development. Babbitt encouraged all of his students to develop a unique personal style.⁵

Another major influence on Ewazen was Gunther Schuller. He was exposed to Schuller's mixture of jazz and orchestral music while attending the summer festival at Tanglewood. Schuller's compositional procedure made a profound impact on Ewazen's, especially impacting his ability to go from a short score to a large score effectively.⁶

² Ibid.

³ Eric Ewazen in a telephone interview with the author, July 30, 1997.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

Drawing from his experiences with these four composers, Ewazen eventually found his own style: one he feels is unique in its approach to tonality. His compositional style underwent a radical change in 1980, which coincides with his completion of the Doctor of Musical Arts under Babbitt and his subsequent departure from the student ranks. He has remarked that the experience he gained by studying with such a variety of teachers left him versed in all twentieth-century compositional styles, but once he had the freedom to choose his own path, that path led to tonality, "in the modern sense of tonality."⁷ This attraction to tonality is something that is considered radical in its own right among the composer's contemporaries.⁸ Ewazen has a propensity for the employment of devices like prolongation, tonicization and pedal points to establish tonal centers. Due to his tonal approach, modern performers and audiences are drawn to Ewazen's music. In support of this idea, the manager of a prominent sheet music distributor has informed the author that Ewazen's music sells faster than any other living brass music composer.⁹

As proof that his return to tonality has placed him in a bit of a solitary environment, Ewazen notes the acceptance of his music at the *Derrière Guard Festival* in "The Kitchen," a section of New York City where the music of the avant-garde "down town" school reigns supreme. This is historically a place where the music of John Cage and minimalists Steve Reich and Phillip Glass have dominated programming. With this

⁷ Ibid.

⁸ Ibid.

⁹ David Wood, manager of Sheet Music Service of Portland, Oregon, in a telephone conversation with the author, July 29, 1997.

in mind, Ewazen finds it interesting that his tonal approach is now considered avant-garde and radical.¹⁰

While Ewazen's works for brass instruments are among his most popular, he has composed for a great variety of genres. He has been commissioned by the Greenwich Symphony Orchestra, Fairfield Chamber Orchestra, and St. Luke's Chamber Ensemble, as well as the American Brass Quintet. His music has been performed by orchestras and chamber ensembles in the United States and abroad, and by soloists from the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and the Metropolitan Opera Orchestras. He has taught at such institutions as the Hebrew Arts School of New York, the Metropolitan Opera Guild, and the Lincoln Center Institute. He has served as Composer-in-Residence for the Estherwood Music Festival (England), and the St. Luke's Chamber Ensemble, as well as lecturer for the New York Philharmonic's Musical Encounters Series. His music is published by several major companies, including Boosey & Hawkes, and has been recorded on the Summit and Well-Tempered Productions labels. The latter has released two compact disc recordings solely of Ewazen's music.¹¹

¹⁰ Eric Ewazen, telephone interview, 1997.

¹¹ *The Chamber Music of Eric Ewazen*, Well-Tempered Productions, WTP5172, and *Music for the Soloists of the American Brass Quintet and Friends*, Well-Tempered Productions, WTP5189.

Compositional and Premiere Histories

Eric Ewazen accepted the commission by the ITG in July of 1993. The terms of the commission were that it would be between twelve and fifteen minutes long, and that it would be in three or four movements. Specified instrumentation was for B-flat or C trumpet and piano, with some limited inclusion of piccolo trumpet or flugelhorn allowed. Ewazen opted for the B-flat trumpet only. The contract called for proper acknowledgment of the ITG as the commission agent on both the original and any published editions of the work, and required the composer to make any published version of the work available to ITG members at a reduced cost. The ITG maintained the right to premiere the work at the 1995 summer conference as well as the right to make a single sound recording for distribution to ITG members without further compensation to the composer. In addition to having been commissioned by the ITG, this sonata is also dedicated to the organization.¹²

Like all of his music, Ewazen composed the trumpet sonata directly at the piano.¹³ In this manner he finds himself able to experiment with harmonies, themes and rhythms before he puts them to paper. While his melodies, harmonies and dynamics reveal Romantic characteristics, and his structures are distinctly Neo-classical, his approach to harmony reflects the freedom taken by neo-tonal composers. An analysis of his music reveals such compositional idiosyncrasies as a penchant for progressing from one major

¹² Ewazen's dedication of his *Sonata for Trumpet and Piano* to the ITG is cited on the first page of both the trumpet and the piano parts.

¹³ Eric Ewazen, telephone interview by the author, 2 June, 2001.

harmony to another distantly related major harmony in an almost whimsical fashion. Furthermore, Ewazen does not feel bound to end a movement in the same key that it started.¹⁴

A key component in the composition of the trumpet sonata was the collaboration with friend and trumpeter Chris Gekker, a longtime champion of Ewazen's music. Gekker, whose main association at the time was with the New York based American Brass Quintet¹⁵, had premiered or been involved in commissioning several works by this composer, including *Colchester Fantasy* and *Frostfire* (both of which are for brass quintet.) The partnership was such that the composer would submit sections of the piece to Gekker for input as he composed them. The sonata was finished only a couple of weeks before the premiere. It was premiered by Gekker on B-flat trumpet, accompanied by the composer, as part of a recital in memory of Fisher Tull at the International Brassfest in Bloomington, Indiana on May 30, 1995. The performance and the piece were enthusiastically received by a large audience of brass players, and Britton Theurer, in a subsequent review, admitted having "an unmistakable case of goose bumps."¹⁶ Theurer also opines that "Eric Ewazen will likely find this work profitable, because trumpeters will like playing it, and audiences will love hearing it."¹⁷ A referral to Figure

¹⁴ Ibid.

¹⁵ The American Brass Quintet is a highly respected ensemble. It debuted in 1960, has made over 40 recordings, and is in residence at The Juilliard School.

¹⁶ Britton Theurer, Music Reviews, *ITG Journal*, vol. 22, No. 4 (Nashville: Williams Printing Company, 1998), 47.

¹⁷ Ibid.

1 in chapter 1 (p.15) confirms Theurer's prediction. Ewazen's *Sonata for Trumpet and Piano* has become the most performed ITG commission in the last two years.

Eric Ewazen's *Sonata for Trumpet and Piano* is published by Southern Music Company in San Antonio, Texas. It has been recorded by Chris Gekker on the compact disc entitled *Music for the Soloists of the American Brass Quintet and Friends by Eric Ewazen* on the Well Tempered Productions label¹⁸.

Formal Organization and Significant Style Features

The formal structure of Ewazen's trumpet sonata is quite traditional. The three-movement format maintains the typical fast- slow- fast tempo scheme commonly associated with the genre, while the individual movements also draw upon traditional Classical forms for their construction. The first movement of the *Sonata for Trumpet and Piano* is a sonata form that endeavors to exploit two major aspects featured prominently throughout the movement: lyric melodies and wave-like motion.¹⁹ Ewazen utilizes three theme groups as the basis for all melodic development, and the harmonic motion is governed by the bass lines.

The first movement of the *Sonata for Trumpet and Piano* begins with a four-measure slow introduction utilizing quartal harmony. The trumpet's opening material is lyrical and characterized by the wave-like motion already mentioned. The tonal center of

¹⁸ Chris Gekker, trumpet, Eric Ewazen, piano, *Music for the Soloists of the American Brass Quintet and Friends*. Well-Tempered Productions, WTP5189, 1999.

¹⁹ The concept of "movement in waves" being an important component of this composition was directly conveyed to the author by Ewazen.

the opening theme group, which begins in measure 5, is E-flat minor. Ewazen establishes this through the recurring pedal E-flat on the down beats of measures 5 through 11 combined with the arpeggiation of the minor chord with added-notes for the duration of the measure.

The idea of movement in waves is evident in the melodic contour of the trumpet part in the first theme group. Its statement is characterized by alternating ascending and descending gestures from measures 7 to 23. The composer contrasts the lyrical lines of the trumpet with sixteenth-notes in the piano, reminiscent of a Schubertian accompaniment. The alternating ascending and descending arpeggiated sixteenths in the piano continue the idea of movement in waves, but its more rapid motion also allows the piano to play on an energy level that better blends with the timbre and dynamic level of the trumpet. This gesture in the piano also establishes rhythmic contrast between the trumpet and piano that is more engaging to the listener (Example 19, p.63.)

Ewazen employs phrases of irregular length, evidenced by the fact that the first theme group lasts for 17 measures.²⁰ By measure 23 the composer has established four main ideas that define the musical character of the entire movement: a basic lyricism of style, sound moving in wave-like patterns, rhythmic and dynamic contrast between the trumpet and piano, and a clearly defined tonal center of E-flat minor.

²⁰ Due to the irregular length combined with the fragmentary nature of the thematic material, the composer's term "theme group" will be applied in this analysis.

Example 19. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, mm. 1- 9, trumpet in B-flat. Lyrical wave-like motion in trumpet combined with more animated piano writing.

The image displays a musical score for the first movement of the Sonata for Trumpet and Piano by Ewazen, measures 1 through 9. The score is written for a trumpet in B-flat and piano. The tempo is marked 'Lento'. The piano part features a more animated, rhythmic accompaniment. The score is divided into two systems, with the second system starting at measure 10. The key signature is B-flat major, and the time signature is 3/4. The piano part includes dynamic markings such as 'p' (piano) and 'simili' (similar). The trumpet part has a lyrical, wave-like melody.

From measure 12, Ewazen visits a number of contrasting harmonic areas that are only distantly related to the original key area. This type of indirectly related harmonic employment is typical of Ewazen's style, and is prevalent throughout his oeuvre. From the tonal reference point of E-flat minor, the music progresses to E major, A major, D major, B major, G major, D-flat major and B-flat major in the course of the next fourteen measures. Ewazen is fond of this type of harmonic motion. He frequently avoids the use of key signatures because it allows him the freedom to move from key to key, or chord to chord without being bound to traditional modulatory procedures. He has a proclivity for

prolonging a tonal area until it is aurally established to his satisfaction and then suddenly shifting to other areas as he sees fit.²¹

In the second statement of the first theme group at measure 32, the piano plays both the main theme and the sixteenth-note accompanimental figure, while the trumpet begins to take on a more energetic role in the form of an obbligato-like variation. The obbligato melody further reinforces the motion in waves concept, while the trumpet continues its basic lyrical nature (Example 20).

Example 20. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, mm. 32-37, trumpet in B-flat. Obbligato-like trumpet variation over piano statement of first theme.



²¹ These views of Ewazen's techniques were directly related to the author in a telephone interview with the composer on June 2, 2001.

For the first 58 measures of the movement the melodic focus is on lyricism, but in measures 41 and 45 the trumpet plays repeated note gestures that preface the rhythmic playfulness of the second theme group (Example 21).

Example 21. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, mm. 41-42, trumpet in B-flat. Repeated note gestures in the trumpet foreshadowing second theme group.

The image shows a musical score for measures 41 and 42 of Ewazen's *Sonata for Trumpet and Piano*. The score is written for trumpet and piano. The trumpet part (top staff) features repeated note gestures in measures 41 and 42, marked with '3' and 'f'. The piano part (bottom staves) shows a rhythmic pattern in measures 41 and 42, marked with 'f'.

Solo piano makes the transition between the first and second theme groups. The fortissimo transitory material is characterized by strongly punctuated chords in the right hand and angular eighth-notes in the left hand for the first four measures, followed by a return to sixteenth-note arpeggiated figures in the right hand over a quarter-note, half-note rhythmic ostinato in the left. A diminuendo for the last two measures of the transition leads to a *pianissimo* marking for the first statement of the second theme group. In only a few measures the tonal center migrates from E-flat minor to C major, where the second theme group commences in measure 61.

Fast, repetitive sixteenth-note interjections in both trumpet and piano characterize the second theme group. Where the character of the first theme group was serious and solemn, the second theme group is lighter in nature. The entire second theme group is

rooted in the rhythmic motive established by the piano in measure 61 (Example 22), which is then repeated in the trumpet part in measure 63 (Example 23).

Example 22. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, m. 61, piano part. Second theme group.



Example 23. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, m. 63, trumpet in B-flat. Second theme group.



Always looking to exploit the idea of contrast, Ewazen assigns repeated pitches to the trumpet where the piano's statement of the rhythmic motive employs alternating low and high pitches. By alternating between lower and higher pitches the piano part takes on an even more energetic role in the second theme group than it played in the first. Animated rhythm in both the piano and the trumpet in the second theme group establishes contrast between the two theme groups, due to the fact that the two performers had opposing rhythmic roles in the first theme group.

The heroic, fanfare-like gestures played by the trumpet in measure 94 mark the closing theme group. Ewazen's idea of moving in waves of sound reaches its highest point thus far in the movement in this closing theme group. The undulating piano part,

comprised of rapidly ascending and descending embellished minor chords, accompanies the rising melodic contour of the trumpet until their conjunction at measure 104, establishing the dominant of the original key of E-flat minor (Example 24). Two measures later, at measure 106, the development section begins back in the original tonal center of E-flat minor.

Example 24. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, mm. 94-104, trumpet in B-flat. Closing theme group.

The development section starts with material from the first theme group, giving the impression that this is perhaps a recapitulation. The first major deviation from the original material occurs in measure 116 where the key area shifts to D minor, and the developmental idea of visiting several key areas begins. While the lengthy development section visits several keys, the main focus is on the exploitation of rhythm. Very much in the traditional sense of a development section, Ewazen develops all previous melodic material and subjects it to the compositional processes of fragmentation, diminution of rhythm and changing meter. The gradual growth in rhythmic energy and dynamics, while avoiding any sense of arrival or repose, culminates in the climax of the movement at measure 168. From measure 176 Ewazen allows the development to gradually transition into the recapitulation section through diminished activity in the trumpet part, a gradual ritordando beginning in measure 180, a reduction of rhythmic activity in the piano and a generally narrowing range. From measure 176 to 181, a pedal A is sounded in the left hand of the piano. The return to an E-flat tonal center at the recapitulation is temporarily obscured by the tritone relationship presented by this pedal A.

The recapitulation begins in measure 182 with a reiteration of the original slow introduction. The trumpet is absent from this restatement, so the entire melody is assigned to the piano. In measure 186 Ewazen provides an interesting twist to the recapitulation. Although he uses the tonal center and harmonies from the first theme group, he utilizes the rhythmic motive from the second theme group as the accompanimental gesture (Example 25). Furthermore, because the first theme group material was so prevalent during the development section, he does not feel the need to restate it. In place of the first theme, Ewazen composes new lyrical material in the

trumpet part, which functions similarly to the original material. Essentially Ewazen has composed a hidden recapitulation, revealed only by its key area.²² The wistful nature of the recapitulation, accomplished by the falling melodic gestures, helps to make the recapitulation merely a recollection of the opening section.

Example 25. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, m. 186, piano part. Recapitulation utilizing tonal center and harmonies of first theme group combined with the rhythmic motive of the second theme group.



As the recapitulation approaches its end, the closing theme material is revisited in measure 210. For this presentation of the closing theme group Ewazen chooses the more heroic key of E major as opposed to the original statement in C minor. The waves of sound continue to prevail through the contour of the lines, but the music becomes increasingly placid through diminished dynamics until the coda at measure 229.

From the coda until the final cadence at measure 239, the movement becomes increasingly serene and relaxed. Wave-like motion continues in both the piano accompaniment and the final melodic gestures in the trumpet, although both parts steadily withdraw dynamically and rhythmically toward the end. Ewazen sets the coda and final cadence in G major, rather than the E-flat minor that has dominated throughout

²² “Hidden recapitulation” is Ewazen’s term.

the movement. When asked why he ended in this key, the composer simply stated that that is the way the music flowed.²³ He further related that he enjoys the compositional technique of ending in a new, unrelated key as a means of holding the interest of the listening audience, should they happen to notice it.²⁴

The slow second movement of the *Sonata for Trumpet and Piano* deviates in character from the typical slow movement. Set in 6/8 time, the melody reflects a folksong-like character. Just prior to composing this sonata Ewazen had finished his *Sonata for Trombone and Piano*, which included a very slow and lugubrious second movement. In order to preserve the individuality of each piece, Ewazen opted for a lighter, more pastoral second movement in the trumpet sonata, citing the music of Mahler as one of his main influences. He also felt that, due to the overall length of the sonata, allowing the trumpeter to play moving lines in this movement would make endurance less of a factor as the piece progressed.²⁵

In his earlier composition for brass quintet, *Colchester Fantasy*, Ewazen revealed his fondness for things British by naming each of the movements after a pub he had visited in England. In a similar spirit, the nature of the opening melody in the second movement is reminiscent of an English folk song. From the first measure, Ewazen establishes the lighter mood of this movement through the use of the sixteenth-note to dotted eighth-note "scotch snap," referring back to his British influences. The composer

²³ Eric Ewazen, telephone interview with the author, June 2, 2001.

²⁴ Ibid.

²⁵ All of the information on the history and influences for the movement came from the cited interview.

liked the opening melody immediately and knew he wanted to be able to re-use it later in the movement. Because of his desire to re-use thematic material, the composer decided to compose this movement in some manner of ternary form.²⁶

The A section of the second movement is centered around F-sharp major. It begins with a piano statement of the first theme in which the "scotch snap" is used in a dual role: to provide rhythmic interest as well as melodic tension through the placement of appoggiatura on the second strong beat. After a full statement of the first theme in the piano the trumpet takes over as the melody instrument in measure 4, relegating the piano to a more accompanimental role (Example 26). Once the trumpet states the main theme, the forces combine to further establish the pastoral character of the movement by developing the opening thematic material.

At measure 45 a secondary thematic area within the A section occurs. Tonally centered on C-sharp minor, the trumpet plays new melodic material comprised primarily of dotted quarter-notes, while the piano employs ascending arpeggiated sixteenth-note major triads, characterized by root movement of a fifth, in the accompaniment (Example 27). Finally, the A section draws to a close as the piano reiterates the first theme from measures 62 to 66.

The pastoral nature of the A section is abandoned at measure 69, as the second section of the form begins. Ambiguous harmonies in the right hand are supported by sustained E-flat pedal points in the left. The slow moving, pianissimo trumpet line from measures 71 to 77 exploits the half-step of the "scotch snap" in the opening theme. The constantly moving eighth-note accompanimental material in the right hand is all derived

²⁶ Ibid.

from the octatonic scale, thus reinforcing the tonal ambiguity of this section of the music (Example 28).²⁷ Octave pedal points drone two and three octaves below the right hand, alternating between E-flat and C.

Example 26. Ewazen, *Sonata for Trumpet and Piano*, mvt.2, mm. 1-8.

The image displays a musical score for measures 1 through 8 of the second movement of Ewazen's *Sonata for Trumpet and Piano*. The tempo is marked 'Allegretto'. The score is written for trumpet and piano. The piano accompaniment is characterized by a low, alternating octave pedal point in the left hand, primarily using E-flat and C. The right hand of the piano part has a more active melodic line, with dynamics ranging from piano (p) to mezzo-piano (mp). The trumpet part is mostly silent in these measures, with some notes appearing in measure 8.

²⁷ The pitch content of the accompaniment from measures 69 through 78 exploit the half step-whole step relationship of the octatonic scale. With the pitches E-flat, E, A, B-flat, C and C-sharp represented, only an F-sharp and G are needed to complete an entire octatonic scale.

Example 27. Ewazen, *Sonata for Trumpet and Piano*, mvt.2, mm. 45-50. Second theme.

This musical score for measures 45-50 of the second movement of Ewazen's *Sonata for Trumpet and Piano* features a trumpet and piano. The trumpet part, in the upper staves, consists of a single melodic line with a long, expressive slur spanning measures 45 to 50. The piano accompaniment, in the lower staves, is characterized by a steady, rhythmic pattern of eighth notes in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one flat, and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *f* (forte).

Example 28. Ewazen, *Sonata for Trumpet and Piano*, mvt.2, mm. 71-78. Ambiguous harmonies.

This musical score for measures 71-78 of the second movement of Ewazen's *Sonata for Trumpet and Piano* illustrates ambiguous harmonies. The trumpet part, in the upper staves, features a melodic line with a long, expressive slur spanning measures 71 to 78. The piano accompaniment, in the lower staves, is characterized by a steady, rhythmic pattern of eighth notes in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one flat, and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *f* (forte).

Most interesting about the B section of the second movement is that it functions much like a development section. While the composer labels this the B section of a ternary form, further examination reveals that it is not necessarily something new, but rather a sort of development section in which he brings back fragments of the material from A and develops them. While there is some new material present in this section (such as that in Example 28,) the prominence of the first theme within the section and the existence of several key areas better supports the idea that this is a development section. Due to the treatment of the B section, the second movement might more accurately be recognized as a Sonata form.

At measure 106, Ewazen inserts an entirely new section of music in the form of a chorale. Its introduction at this point of the piece evolved out of a conversation the composer had with Chris Gekker about how to proceed to the second A section. Gekker articulated his affection for a similar chorale section Ewazen had inserted into the middle of his *Fantasia for Seven Trumpets*. Upon reflection, the composer decided that the chorale provided the perfect means of establishing a serenity and a pivotal point from which the movement can return to the expository material (Example 29). Ewazen feels that this chorale, and the feeling of repose it causes, functions as the heart of the entire movement.²⁸

²⁸ Eric Ewazen, Telephone interview with the author, June 2, 2001.

Example 29. Ewazen, *Sonata for Trumpet and Piano*, mvt.2, mm. 106-117. Chorale section.

The musical score for Example 29, measures 106-117, is presented in two systems. The first system (measures 106-112) features the piano accompaniment. Measure 106 is marked with a piano (*p*) dynamic. At measure 108, the tempo changes to 'tempo 2'. The piano part continues with a mezzo-piano (*mp*) dynamic. The second system (measures 113-117) shows the trumpet part entering at measure 113 with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The recapitulation, which begins at measure 134, is an abbreviated version of the original A section. Ewazen restates all of the important themes, but omits the developmental material. F-sharp major returns as the tonal focus for the first theme, but the second theme is a perfect fourth higher (notated enharmonically in the trumpet part) than it had been in the first A section. A final statement of the first theme recurs in a coda-like role from measures 161 to 166.

Like the beginning, the piano ends the movement without the trumpet, although that was not the composer's initial intent. When Ewazen submitted the first draft of this movement to Gekker, the trumpet was to play the E-flats that are now in the left hand of the piano from measures 161 to 165. After having played such an important melodic role

throughout the movement, Gekker related that relegating the trumpet to an accompanimental role to end the movement appeared anticlimactic. Ewazen agreed with the trumpeter and omitted the trumpet for the final few measures (Example 30).

Example 30. Ewazen, *Sonata for Trumpet and Piano*, mvt.2, mm. 161-166. Omission of trumpet from final statement of main theme.



The composer describes the third movement of the *Sonata for Trumpet and Piano* as a rondo with a very distinct A theme.²⁹ Of the three movements, this one is the most animated and rhythmically active. Additionally, the third movement equalizes the two performing forces to a greater degree than had occurred in the previous two movements. In the first two movements the piano functions in a predominantly accompanimental role, but in the third movement there is a greater equality between the two instruments.

²⁹ Eric Ewazen, telephone interview by the author, 2 June, 2001.

In its initial form, this movement began at what later was to become measure 6. As his ideas for the movement progressed he decided to add an attention getting introduction prior to the first statement of the A theme. The striking nature of this introduction is amplified by its intensely dissonant and chromatic nature.

The energetic A theme begins at measure 6, accompanied by contrapuntally derived material supported by C-sharp pedal points in the piano. Previous movements bear clear evidence that the use of pedal points as a means of establishing a tonal center is a favorite technique of Ewazen. By this movement it can be said that pedal point usage has also become a strong compositional element binding the three movements together.

True to the rondo form, the primary linking agent in this movement is the A theme, which Ewazen calls the “storm motive.” Characterized by a disjunct nature, the melody gradually progresses upward in a sequential fashion for four measures, then descends for the next four (Example 31). This opening theme was especially appealing to the composer, and his desire to bring it back frequently led him to the rondo format. The composer considers the A theme to be a motive that helps to generate the perpetual energy and motion of this movement. He therefore views the movement as a maelstrom with moments of respite.³⁰

³⁰ Ibid.

Example 31. Ewazen, *Sonata for Trumpet and Piano*, mvt.3, mm. 6-13.

The image displays a musical score for measures 6 through 13 of the third movement of Ewazen's *Sonata for Trumpet and Piano*. The score is arranged in three systems. The first system (measures 6-8) features a trumpet part on a single staff and a piano accompaniment on two staves. The trumpet part begins with a melodic line marked *mf*, while the piano provides a harmonic accompaniment with chords and moving lines in both hands. The second system (measures 9-11) continues the trumpet's melodic development, with the piano accompaniment maintaining its rhythmic and harmonic support. The third system (measures 12-13) shows the final measures of this excerpt, with the trumpet concluding its phrase and the piano accompaniment providing a final harmonic setting. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*.

The first complete statement of the A theme occurs between measures 6 and 13, followed by developmental material based on the theme through measure 42. The A section of the movement continues with a second theme area at measure 43. Here the focus around a reiterated pitch in the trumpet is accompanied by sonorities comprised of alternating fifths and thirds in the piano in measure 46 (Example 32), creating a nervous mood. The right hand rhythm of the piano in measure 41 foreshadows the rhythm of the

trumpet part at measure 43 (Example 32). This section becomes steadily more animated until the emergence of the B section at measure 78.

Example 32. Ewazen, *Sonata for Trumpet and Piano*, mvt.3, mm. 40-48. Piano part.

The image displays a musical score for the piano part of Example 32, measures 40-48. The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is in 3/4 time. The score is divided into two systems. The first system covers measures 40-44, and the second system covers measures 45-48. The piano part is characterized by a steady, rhythmic accompaniment in the right hand, often using eighth and sixteenth notes. The left hand provides a more complex, syncopated accompaniment. The score includes dynamic markings such as *mf*, *p*, and *f*, and articulation markings like *acc.* and *p*. The music is in 3/4 time.

The more lyrical B section thoroughly contrasts the A section. Centered around F-sharp major, the B section abandons the nervous rhythmic character of A and replaces it with more tranquil, lilting music. Reminiscent of a waltz, the piano line provides a dance-like accompaniment to the ascending *sostenuto* trumpet lines (Example 33). The accompaniment is especially interesting due to the fact that it exhibits three different ostinato patterns. First, the right hand pattern introduces a two-measure ostinato that is literally repeated once, followed by an embellished version. The second ostinato pattern (in the left hand) presents a syncopation to the right hand pattern. A variation within the

pattern occurs simultaneously with the change in the right hand pattern. Thirdly, both of these rhythmic ostinati are accompanied by an ostinato of pitch (Example 33).

Example 33. Ewazen, *Sonata for Trumpet and Piano*, mvt.3, mm. 80-89.

Typically, Ewazen freely migrates between several key areas almost randomly within the B section, returning to a strong sense of tonality that is never abandoned. As the B section draws to a close, the rhythmic drive and dissonance increase in preparation for the return to A in measure 114.

At measure 114 the trumpet motive from measure 6 is performed by the piano alone. Pedal C-sharps in the left hand mark the return to C-sharp as the tonal focus. The trumpet rejoins the piano at 122 in an exact reiteration of the countermelody assigned to it in measure 14, with the only exception being that measures 126 and 127 are displaced

an octave above the original statement. New material derived from the second theme group in the first A drives with fervor toward the C section of the rondo. Harmonic ambiguity is created in the piano part through the preponderance of quartal and quintal harmonies.

At measure 142 Ewazen introduces the C section of the rondo. As a means of providing contrast to the A section, the composer shifts into 5/8 time to make the contrast more stark. Drama is built in this section through the driving rhythms, persistent counterpoint, strong pedal points, punctuating trumpet gestures and diminishing note values, all of which contribute to the increase in momentum as the movement continues toward its end. From measure 166 the piano abandons its contrapuntal nature in favor of a more homophonic reinforcement of the meter. Large leaps from measure to measure in the left hand heighten the sense of musical tension as the coda approaches (Example 34).

Example 34. Ewazen, *Sonata for Trumpet and Piano*, mvt.3, mm. 167-173, piano part.



At measure 182 a sudden slowing of the tempo and rhythmic activity almost immediately begins to accelerate to the *Presto* that constitutes the coda to the movement. The coda at measure 186 marks the return of the 5/8 meter. The trumpet plays a repeated note motive reminiscent of thematic material from the second theme in the first A

section. Alternating between 5/8 and 3/4 meters, the composer creates an intense driving feeling through perpetually moving eighth-notes in one part or the other. A dramatic pause occurs at the end of measure 205, setting up a final boisterous drive to the final presentation of the original theme. The *Presto* moves through several key areas. The frequent use of quartal harmonic structures in the accompaniment (as in measures 200 and 201) obscures definitive tonality through the coda (Example 35).

Example 35. Ewazen, *Sonata for Trumpet and Piano*, mvt.3, mm. 200-201. Quartal harmonies.



After all of the harmonic ambiguity of the coda, the arrival of the strong, punctuated pedal A's at measure 230 makes this final return to a tonal center all the more effective (Example 36). Ewazen does not insist upon a final presentation of the A theme. The melodic gesture at measure 230, comprised of a final abbreviated return of the first theme, serves only as a reminder of the animated theme. Its correspondence with the return to a tonal focal point provides a convincing conclusion to the movement. A rapidly descending octatonic figure in the piano provides the final drive to the fortissimo octave A's that conclude the piece.

Example 36. Ewazen, *Sonata for Trumpet and Piano*, mvt.3, mm. 230-233.



The preceding analysis does not concur with the composer's idea that the third movement is a rondo. Ewazen considers it to be a rondo, and the frequent return to the first theme does conform in a general way to a rondo structure. Nevertheless, the extended development to which each theme is subjected after it is introduced obviates the clearly defined nature of the rondo form. The lack of a final full statement of the A theme further weakens the composer's assertion that the movement is in rondo form. The many instances of tonal ambiguity combined with lack of relation between much of the thematic material leads this author to suggest that the movement is a fantasia. The Harvard Dictionary defines a fantasia as "an ingenious and imaginative instrumental composition, often characterized by distortion, exaggeration, and elusiveness resulting from its departure from current stylistic and structural norms."³¹ In this author's opinion an argument for the third movement being a fantasia is clearly corroborated by analysis based on this definition. While the form of the third movement remains an open question, the composer's musical intent appears quite clear. This movement is about

³¹ "Fantasia," *The New Harvard Dictionary of Music*, ed. Don Randel (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1986), 299.

effect. The storm imagery related by the composer and the ambiguity of the structure supports this contention.

Degree of Difficulty

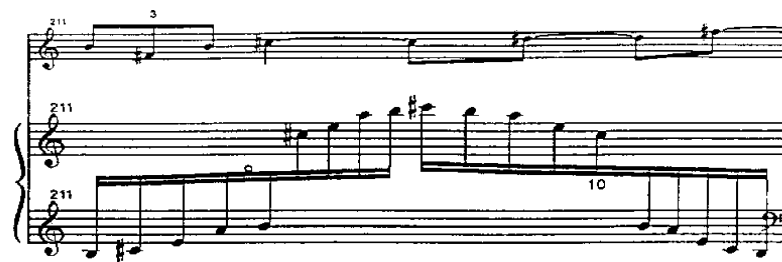
The trumpet writing in the *Sonata for Trumpet and Piano* by Eric Ewazen remains predominantly within the two octave span from c' to c'''. The range extends below c' only three times, all in the first movement, and it extends to the c''' only one time, also in the first movement. Of the many notes that comprise the trumpet part, 89% of them fall between the range of c' and f-sharp''. Still, due to the fact that there are 207 notes between f-sharp'' and c'''' over the course of the entire work, above average ability to perform in the high register is imperative for an effective performance. While the performance duration is approximately twenty minutes, abundant rests throughout the work, coupled with the moderate range, assuage some concerns about endurance.

For the trumpeter, the principle difficulty of Ewazen's sonata lies in its melodic contour. Of the total melodic intervals in the trumpet part, 23% of them are a perfect fourth or larger (considered large intervals for the purpose of this study.) While the preponderance of melodic material within the piece is of a conjunct nature, the high number of large intervals makes accuracy a concern. Because a large number of the wide leaps are slurred, the trumpeter must exhibit a great degree of embouchure flexibility.

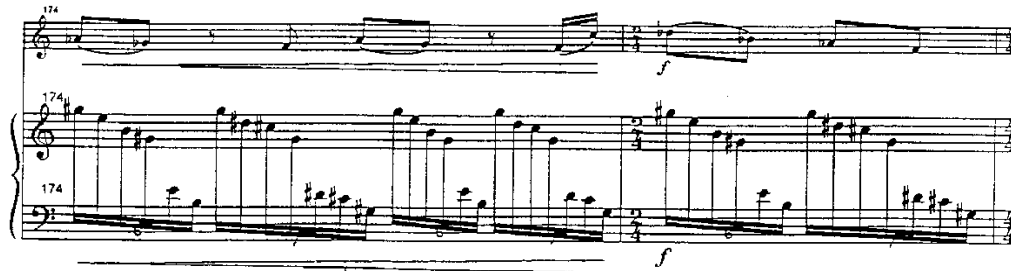
Due to frequent use of syncopation, changing meters and odd numbered note groupings (Example 37), rhythmic execution poses an imminent challenge in performance of the sonata. These elements combined with the incidences of strong

polyrhythmic interplay between the two performers make the ensemble between the trumpet and the piano formidably challenging at times (Example 38). In order to ensure a successful performance, a thorough knowledge of both parts is required by each of the performers.

Example 37. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, m. 211. piano part.



Example 38. Ewazen, *Sonata for Trumpet and Piano*, mvt.1, mm. 174-175.



Articulation and fingering execution complications arise in both the first and third movements due to rapid tempo markings. The *Allegro Molto* section at measure 5 of movement one carries a tempo marking of a quarter note at 138 beats per minute. At this tempo fingering combinations and execution of wide interval leaps become greater challenges. Sixteenth-note passages like those at measures 63 and 136 necessitate the use

of double tonguing. The *Allegro con Fuoco* marking at the beginning of the third movement sets a tempo of a quarter-note at 168 beats per minute, thus intensifying some of the articulation and fingering challenges posed in the first movement.

Due to the extreme length of the work, endurance concerns are significant, though they are somewhat obviated by ample rests, moderate range requirements and a preponderance of dynamics at or below *mezzo forte*. Professional and advanced university trumpeters should find Ewazen's *Sonata for Trumpet and Piano* taxing, yet reasonable in terms of the endurance challenge it poses the performer.

The writing for the piano requires a high degree of technical prowess. Rapid arpeggiated passages, odd numbered note groupings and frequent thick chord voicings place considerable technical demand on the pianist. The fact that Ewazen is himself a pianist, and that he composed the piece at the keyboard, assures a certain degree of practicality to the keyboard writing.

Sonata for Trumpet and Piano by Eric Ewazen has already begun to take its place among the high quality, more popular sonatas for this combination. The technical requirements are demanding for both trumpeter and pianist, yet the composition provides a very satisfying musical experience for performers and audiences alike. It is a work that is best programmed as the focal point of a recital.

CHAPTER 4

OTHER POPULAR SOLOS COMMISSIONED BY THE ITG

While it is not the intention of this study to treat the remaining eleven pieces with a detailed analysis, all of the works merit discussion in order to chronicle the scope of the ITG project and to present an inclusive and comprehensive overview of the repertoire it has generated. In addition to the sonatas by Norman Dello Joio and Eric Ewazen, five of the other eleven commissioned solos have enjoyed some degree of popularity among the ITG members that have contributed to the survey. Those pieces are: *Concerto for Trumpet and Orchestra* by Bernhard Heiden, *Laude* by Stanley Friedman, *Chamber Music VII: Ceremonies* and *Chamber Music VIII* by Robert Suderburg, and *Sonata for Trumpet and Piano* by Fisher Tull. As can be ascertained from the program survey in chapter one (Figure 1, p.15), these works, combined with the two works already discussed in this document, account for the bulk of performances over the years. They are presented in this chapter in the order in which they were commissioned.

Concerto for Trumpet and Wind Orchestra by Bernhard Heiden (1980)

Bernhard Heiden was born in Frankfurt am Main, Germany on August 24, 1910. His early musical studies included piano, clarinet, violin, theory and harmony. From 1929 until 1933 he studied with Paul Hindemith at the Hochschule für Musik in Berlin. In 1933, his last year at the Academy, he was awarded the Mendelssohn Prize for

Composition. After emigrating to the United States in 1935 he became a naturalized citizen in 1941. He settled in Detroit where he taught at the Art Center Music School, conducted the Detroit Chamber Orchestra, and performed as a pianist and harpsichordist. Inducted into the U.S. Army in 1943, Heiden became Assistant Bandmaster of the 445th Army Service Forces Band, for which he wrote over 100 arrangements. After he had completed his commitment to the Army, he enrolled at Cornell University and continued his musical studies with Donald J. Grout. Upon completion of his masters degree from Cornell, he joined the faculty at Indiana University, where he eventually became a full professor and the head of the composition department. He retired in 1981.

Heiden was the recipient of many prizes and important commissions, including the Fine Arts Composition Award, two Fromm Foundation Awards, a Guggenheim Fellowship, and was commissioned to write a major orchestral work for the Sesquicentennial Celebration of Indiana University. His pieces have been performed by the Detroit, Pittsburgh, Indianapolis, Saint Louis, Rochester, and Chicago symphonies, and the New York Philharmonic, as well as by major chamber ensembles and eminent solo artists. He died April 30, 2000 at his home in Bloomington, Indiana.¹

On July 3, 1980, the ITG sent a letter to Bernhard Heiden to secure his services to write a concerto for trumpet and wind ensemble. Since a "wind ensemble" has no standard instrumentation, the commission called for an accompanying body of approximately 50 wind players, but for no less than 35. Heiden scored for piccolo, 2 flutes, alto flute, 2 oboes, E-flat clarinet, 2 B-flat clarinets, bass clarinet, 2 bassoons, 2

¹ Biographical information taken from Heiden's faculty listing at the University of Indiana website.

alto saxophones, tenor saxophone, baritone saxophone, 4 horns in F, 3 trumpets in B-flat, 3 trombones, 2 baritones, 2 tubas, timpani, 2 percussion and solo trumpet in C.²

Heiden's *Concerto for Trumpet and Wind Orchestra* was premiered at the 1981 ITG conference at the University of Colorado in Boulder. It was performed on the traditional Festival of Trumpets Concert, which features a variety of ITG members playing a variety of settings of trumpet music. This first performance featured trumpeter Vincent DiMartino, then employed as professor of trumpet at the University of Kentucky, accompanied by Dick Domek performing the piano reduction of the work. In a published review of the performance, DiMartino is said to have demonstrated great versatility, and that his "enormous power, fullness of tone, and uncommon security are ideal for a work such as the Heiden."³

The *Concerto for Trumpet and Wind Orchestra* is a three-movement work written for trumpet in C. The first movement, marked *Allegro* and comprised of 282 measures, is a two part form in which the first part, A B C, is developed in the second part, A' B' C', ending with a brief coda. A strong rhythmic drive and extreme dynamic contrasts characterize movement one. The second movement, marked *Andante sostenuto* and comprised of 101 measures, creates contrast to the first movement through its relaxed tempo and lyrical, though somewhat angular, melodic lines. It is in an A B A' form. The third movement, marked *Allegro vivace*, begins with a slow introduction for the first 23 measures, but abruptly progresses into a spirited, dance-like feel for the remaining 286

² Bernhard Heiden, *Concerto for Trumpet and Wind Orchestra*. New York: Associated Music Publishers, 1983.

³ Stephen Jones, "The 1981 Annual Conference: A Synopsis," *ITG Journal*, vol. 6, (Nashville: Williams Printing Company, 1981), 46.

measures. It, too, is in an A B A' form, and is characterized by a great deal of rhythmic interplay between the trumpet and the accompaniment.

Neither the full nor the reduced versions of Heiden's *Concerto for Trumpet and Wind Orchestra* have been frequently performed. The trumpet part, while certainly demanding for both college students and professionals, is accessible to any good player. With regard to the technical aspects of the piece, the first movement is characterized by a conservative range, from G to a", and a tessitura that primarily remains within the staff. While there are occasional wide interval slurs to be negotiated (Example 39), a great deal of the melodic material is scalar in nature, as seen in the trumpet's opening statement of the first theme (Example 40). The dynamic range of this movement encompasses *pianissimo* to *fortissimo*.

Example 39. Heiden, *Concerto for Trumpet and Wind Orchestra*, mvt.1, mm. 158-164. Wide interval slurs in the trumpet part.



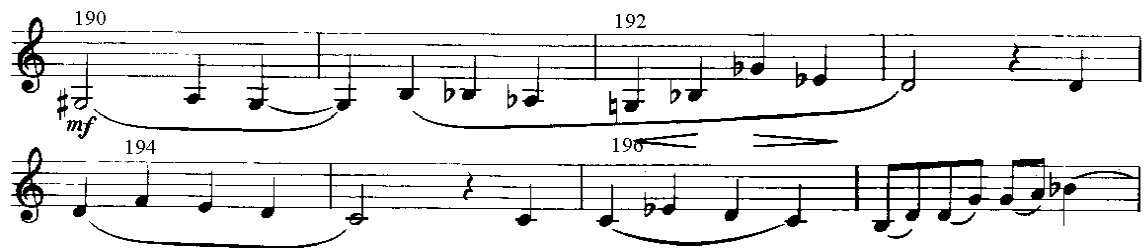
The specified tempo of a half note equals 100 puts the articulated eighth notes at a rapid but playable speed, while actually facilitating the execution of the lyrical sections. At measure 190 the trumpeter must enter on low G-sharp after twelve measures rest, and play a phrase that remains below the staff (Example 41). The ability to begin and sustain

a phrase in the extreme lower register is quite challenging to most trumpet players due to the requisite embouchure control.

Example 40. Heiden, *Concerto for Trumpet and Wind Orchestra*, mvt.1, mm. 1-9. Melodic material that is scalar in nature.



Example 41. Heiden, *Concerto for Trumpet and Wind Orchestra*, mvt.1, mm. 190-197. Low trumpet tessitura.



A cadenza based on the A theme occurs at measure 248, and remains true to the technical styles established throughout the movement. The notational figure that has become rather standard for gradation of rhythm in the twentieth-century (Example 42) is

utilized by Heiden for both acceleration and deceleration of a repeated pitch in the cadenza.

Example 42. Heiden, *Concerto for Trumpet and Wind Orchestra*, mvt.1. Cadenza.



the execution of the larger leaps. Rests are interspersed evenly so that embouchure endurance is not a concern.

The third movement begins with a slow introduction that is reminiscent of the second movement in terms of melodic material and technical demands, but which gives way to a brisk gigue-like dance in 6/8 time. Although it is marked *Allegro vivace*, the tempo remains such that it is within the single tongue range of articulation speed. It is within the third movement that the range is most demanding, ascending to c''' in the middle of the movement, and sustaining that note for more than five measures at the final cadence. Even with this in mind, the range of this work is not excessive for a better than average trumpeter.

The most challenging section of the concerto occurs in the middle of this movement, where, for the first time, Heiden requires the trumpet to play above the staff for several measures. He combines this with a *fortissimo* dynamic marking and a line of melody that demands a sixteen-measure phrase (Example 44).

Even considering the most difficult demands made by Heiden, this work meets the criteria regarding playability the ITG requested when it commissioned this composer. Not only is it technically accessible, it is idiomatically conceived. It is a serious work that bears a resemblance to the *Sonata for Trumpet and Piano* by Hindemith in terms of trumpet techniques, yet it retains its own character. This piece deserves higher regard in the trumpet repertoire, especially as a work to be played with wind ensemble accompaniment, and why it has not assumed that role is something of a mystery. *Concerto for Trumpet and Wind Ensemble* is published by Associated Music Publishers of New York. It has not been recorded to date.

Example 44. Heiden, *Concerto for Trumpet and Wind Orchestra*, mvt.3, mm. 170-190.



Laude: Four Character Sketches for Solo Trumpet by Stanley Friedman (1980)

Stanley Friedman is known as a gifted trumpeter, a talented composer, and a respected conductor. Born in Memphis, Tennessee in 1951, he attended a public school system with a strong musical tradition that featured prominent graduates like trumpeter Marvin Stamm (ten years prior to Friedman) and jazz pianist James Williams. He had little music instruction outside of public school, and was basically a self-taught trumpet player except for one year of study with Gary Smith in St. Louis from 1969-1970. He began arranging music for friends while still in high school, again with no formal training. After high school he attended Memphis State University, from which he graduated in 1973 with a degree in trumpet performance and a minor in composition. While he holds somewhat mixed feelings about the trumpet instruction he received at Memphis State, he proclaims Donald Freund's addition to the composition faculty during his senior year to be one of the most important influences on his career. Freund, now

head of composition at Indiana University, taught Friedman a great deal and helped him to gain admission to the Eastman School of Music, from which he received his DMA in composition. They remain close friends and musical collaborators.⁴

Widely known for his music for brass, Friedman has won awards and received commissions from the International Horn Society, and the International Trombone Guild in addition to the International Trumpet Guild. Additionally he has been commissioned by many leading soloists and ensembles. His works have been performed by the New Zealand Symphony Orchestra, l'Ensemble Intercontemporain in Paris, the Los Angeles Philharmonic Chamber Music Society, the Memphis Symphony, and by major soloists in festivals around the world. He has also composed a critically acclaimed opera, entitled *Hypatia*, which was premiered at the New Zealand International Festival of the Arts. His *Solus* for unaccompanied trumpet has been extremely successful worldwide, having been designated required repertoire for solo competitions in Munich, Germany and Toulon, France.⁵

As a professional trumpet player, Friedman has performed with the Los Angeles Philharmonic and held positions with the New Zealand Symphony, the Hong Kong Philharmonic and the Israel Philharmonic. His solo CD, *The Lyric Trumpet*, won "Best Classical Recording of 1989" honors at the New Zealand Music Awards. In addition to composing, performing and conducting, Friedman has held faculty positions at

⁴ Biographical information transmitted by the composer to the author via electronic mail.

⁵ Ibid.

universities around the world. Since 1998 he has taught at the Interlochen Arts Academy in Michigan.⁶

Due to the success of *Solus*, the ITG commissioned Stanley Friedman to write another work for unaccompanied trumpet. Stephen Jones sent the contract on July 8, 1980, less than a week after commissioning Bernhard Heiden. The only stipulations for the piece were that it should have a duration of approximately ten minutes, utilize primarily B-flat or C trumpet, and be delivered by April 1, 1981. All other contractual requirements were standard ITG requirements, as described in chapter one. Friedman signed the contract with an addendum that a major artist, as part of a featured event, must perform the work at the 1981 summer conference, and that he be consulted as to who the performer would be.⁷

Friedman delivered the piece as requested, and it was premiered at the 1981 ITG conference at the University of Colorado in Boulder. Appropriately, the event at which it was premiered was a lecture by Friedman on scoring for trumpets from a composer's perspective. The artist of choice was Friedman's good friend, Richard Giangiulio of the Dallas Symphony Orchestra, whom he met through a recording project that featured Thomas Stevens, former principal trumpet with the Los Angeles Philharmonic Orchestra, Roger Bobo, former tubist with the Los Angeles Philharmonic Orchestra, and several

⁶ Ibid.

⁷ Ibid.

other Dallas Symphony musicians. Giangiulio's performance was hailed as sensational and he was enthusiastically acknowledged by the composer as well as the audience.⁸

While the ITG wanted Dr. Friedman to compose a sequel to his extremely successful *Solus* of 1978, which made great use of extended techniques such as microtones, slide extensions and removals, improvisation, vocalizations, tremolos, trills, flutter-tonguing, mute manipulations, shakes, and jazz-influenced doodle tonguing, Friedman had something else in mind. Although he did compose another unaccompanied work requiring some of the extended techniques employed in *Solus*, his vision of *Laude* differed greatly from his earlier piece. Friedman said:

I wanted *Laude* to be more lyrical. This is reflected in my choice of pitch material. Instead of twelve tones like *Solus*, each movement of *Laude* is based on a different synthetic scale. The scales allow for more conservative stepwise movement than do a tone row. I wanted to show my appreciation to four great trumpeters who have influenced my life and who have contributed profoundly to the musical sophistication of the trumpet world. While composing *Laude*, I kept in mind something of the character of these four gentlemen and their work.⁹

Laude, for B-flat or C trumpet, consists of four movements. The first, entitled “Nocturne for St. Thomas” is dedicated to Thomas Stevens. It contains no meter signatures, and is based on a repeated note figure (Example 45) encountered by the composer in a recording session of Stevens' *Moudon Fanfares*.¹⁰ It is based on the

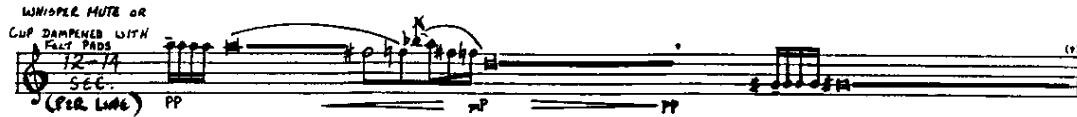
⁸ Stephen Jones “The 1981 Annual Conference: A Synopsis,” *ITG Journal*, vol.6, (Nashville: Williams Printing Company, October, 1981), 44.

⁹ Paul Bradley Ulrich, *An Annotated Bibliography of Unaccompanied Trumpet Solos Published in America*, D.M.A. Dissertation, University of Illinois at Urbana-Champaign, 1989, 209-210.

¹⁰ *Ibid.*, 210.

synthetic scale d, e, f, f#, g#, a, b-flat,¹¹ c, and d-flat¹¹ and employs several extended techniques such as microtones, microtonal vibrato, and flutter-tonguing (Example 46).

Example 45. Friedman, *Laude*, mvt.1, line 1.



Example 46. Friedman, *Laude*, mvt.1, page 2, lines 2-4.



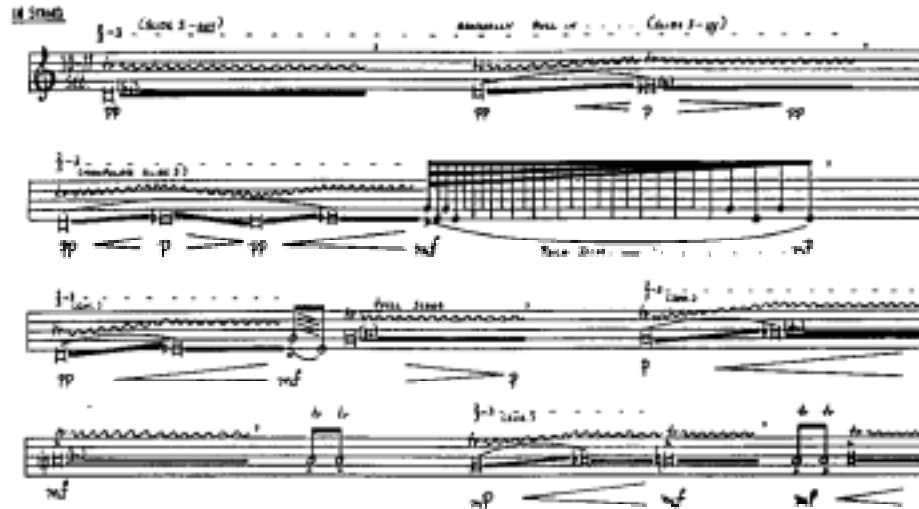
The second movement of *Laude*, "Phantasie für Der Wiz", is dedicated to Allen Vizzutti. In it Friedman intended to imitate some of Vizzutti's idiosyncratic trumpet techniques such as electronic trumpet effects (Example 47) and wide melodic leaps. "The electronic imitations in this area consist of rapid trills, tremolos, lip slurred passages which gradually speed up or slow down, crescendi and decrescendi."¹² By combining

¹¹ Ibid.

¹² Ibid., 213.

grace notes and glissandi with classically oriented melodic lines, Friedman honors Vizzutti's versatility as a master in both the jazz and classical idioms.

Example 47. Friedman, *Laude*, mvt.2, lines 1-4. Electronic trumpet effects.



Movement three, "Berceuse for John Julius", is dedicated to Richard Giangiulio, who premiered the work, and is meant to capture the pure melodic capabilities that Giangiulio is known to possess. It is the shortest of the four movements, and primarily employs a dynamic level of piano. The lyrical style and embouchure control necessary to execute this work effectively are the defining characteristics of this particular movement.

The final movement, "Rondo for Professor Nabob", is dedicated to the influences Friedman draws from trumpeter Robert Nagel, both as a trumpet player and as a composer. Friedman especially tries to convey Nagel's influences in terms of rhythm and articulation, which he does by demanding a great deal of ability in terms of articulation speed and gradation, as well as flutter-tonguing. The movement is rhythmically

challenging because of the mixture of meter signatures, with the sixteenth-note being the common denominator (Example 48).

Example 48. Friedman, *Laude*, mvt.4, p.7, lines 5-6. Mixed meter measures.



While within the abilities of very good college students and professionals, *Laude* is a very challenging work in terms of technique and interpretation. Although the range is from pedal register f to c[#]''', with one phrase that is optional to g-flat ''', the basic tessitura remains within the staff. The phrasing, lyrical demands, finger and articulation technical requirements, and flexibility make it more difficult than many other works considered by high level players. About this work the composer has written:

I feel *Laude* is a more mature and thoroughly composed work than *Solus*. It also is more difficult to bring off in performance. Whereas *Solus* is tricky and theatrical, *Laude* is more demanding in terms of total technique and musical interpretation. In this sense I let the Trumpet Guild down, since they requested I write an easy piece. However, each movement of *Laude*, taken separately, is not too difficult, and I hope more young trumpeters will approach the work one movement at a time.¹³

Laude has been less frequently performed than the more successfully accepted commissions, and also in contrast to his more popular *Solus*. Whether the reason for its

¹³ Ibid., 218-219.

infrequent appearance on programs is because it is considered too difficult, or because it is still relegated to a secondary position compared to *Solus* is difficult to say. Certainly, based on his written comments, Friedman seems to think more of *Laude*, but that assessment has not been shared by the trumpet world. Richard Giangiulio recorded this work for Crystal Records, but the recording predated widespread compact disc acceptance, so it was only released as a long playing record.¹⁴ It has not been released as a CD, and is currently unavailable. *Laude* is published by Seesaw Music Corporation of New York.

Chamber Music VII: Ceremonies for Trumpet and Piano by Robert Suderburg (1983)

Robert Suderburg is Professor of Music and Composer-in-Residence at Williams College in Williamstown, Massachusetts. He received his B.A. from the University of Minnesota (summa cum laude and Phi Beta Kappa), an M.M. from Yale School of Music, and the PhD from the University of Pennsylvania. He has taught at Bryn Mawr College, the University of Pennsylvania, Philadelphia Music Academy, University of Washington where he was co-director of the Contemporary Music Group, the North Carolina School of the Arts where he was Chancellor, the Cornish Institute where he served as President, and at Williams College since 1985. He served on the NEA Composers Panel from 1975-1981.¹⁵

¹⁴ Richard Giangiulio, trumpet, *Richard Giangiulio*. Crystal Records, LP S233, 1987.

¹⁵ Michael A. Miles, *An Interpretive and Stylistic Analysis of the Chamber Music VII and Chamber Music VIII for Trumpet and Piano by Robert Suderburg*, D.M.A. Dissertation, University of Kentucky, 1992, 4.

As a composer, his biography appears in the *AmeriGrove Dictionary of Music*. He has received fellowships and prizes from the Guggenheim foundation, the National Endowment for the Arts and many others. He has received awards and commissions from BMI, ASCAP, the Rockefeller Foundation, American Music Center, the Hindemith Foundation, the Seattle Symphony, Washington State Arts Commission, ITG, and many colleges, universities and performing ensembles.¹⁶

His works are published by Theodore Presser and performed nationally and internationally by major orchestras, ensembles and solo artists. Many of his works, including both of the trumpet commissions by the ITG, have been recorded. Trumpeter Terry Everson, winner of the 1988 Ellsworth Smith trumpet competition, recorded Suderburg's *Chamber Music VII: Ceremonies* on his first CD, which was released by the ITG in 1991,¹⁷ and *Chamber Music VIII* on his CD *Parable*, on the De Haske label in 1997.¹⁸ Both works were also recorded by trumpeter Charles Schlueter of the Boston Symphony with Suderburg on piano.¹⁹

Dr. Suderburg accepted the commission from the International Trumpet Guild in September, 1983. The specifics of the project were that it be for B-flat or C trumpet and piano, and that it should be approximately fourteen minutes in length, but not less than twelve. It was to be completed by April of 1984, and premiered at the 1984 conference.²⁰

¹⁶ Biographical information taken from Suderburg's biographical entry on the Williams College web site.

¹⁷ Terry Everson, trumpet and Susan Nowicki, piano. *Terry Everson*, ITG Records 001, 1991.

¹⁸ Terry Everson, trumpet and Susan Nowicki, piano. *Parable*, De Haske Records 197.001, 1997.

¹⁹ Charles Schlueter, trumpet. *Bravura Trumpet*, Vox Music Group, CD VOX7513, 1994.

²⁰ From the contract for the commission between the ITG and Dr. Suderburg.

In 1984 the ITG combined its summer conference with several other of the brass brotherhoods for what they called the Second International Brass Conference, held at Indiana University in Bloomington. *Chamber Music VII* was premiered there on a recital by Charles Schleuter, who was accompanied by Eric Dalheim on piano. The subsequent review stated that "listeners were lavish with praise both for Schleuter's powerful trumpeting and musicianship, and for the existence of a new, highly substantial piece."²¹

Chamber Music VII: Ceremonies is in three movements. The trumpet part is published in C, but according to Michael Miles it was composed "specifically to be performed on the E-flat trumpet."²² While Suderburg suggests the use of the E-flat trumpet, there is no published part for that instrument.

Due to a misprint in the published score, the opening to the second movement is confusing. Suderburg includes a part for C trumpet as well as an optional part for E-flat trumpet, but the lines are mislabeled so that the part designated for C trumpet is actually the E-flat trumpet part and vice versa (Example 49). To correct the mistake the parts must be interchanged so that the E-flat trumpet part starts on a c' and the C trumpet part begins on an e-flat'. The fact that Terry Everson records the work entirely on the E-flat trumpet lends credence to the fact that the piece is better suited for that instrument than for the C trumpet.

²¹ Britton Theurer "The Second International Brass Congress: A Synopsis," *ITG Journal*, vol. 9, no.1, (Nashville: Williams Printing Company, September, 1984), 15.

²² Miles, *An Interpretive and Stylistic Analysis*, 10.

Example 49. Suderburg, *Chamber Music VII: Ceremonies*, mvt.2, mm. 1-4.

The first movement, entitled *calls and echoes*, *allegro*, begins with a cadenza-like section in which the trumpet plays into the strings of the piano while the accompanist depresses the sustaining pedal. The sonorous results are beautiful, if not somewhat haunting. The effect is revisited at the beginning of the second movement. Suderburg furnishes the movement with other engaging material that makes it very cerebral. His melodic material is based on three germinal cells which are developed through inversion, retrograde, and retrograde inversion with fragmentation, sequence and reformation.²³ Suderburg employs the Fibonacci numbering system as part of his rhythmic development.²⁴ This is a sequence of numbers in which each term after the first two terms (which are both 1) is the sum of the preceding terms.²⁵ The Fibonacci numbering series begins as follows: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, etc. Suderburg's

²³ Ibid., 16.

²⁴ Ibid., 20.

²⁵ S. Vajda, *Fibonacci and Lucas Numbers, and the Golden Section* (Cichester, West Sussex, England: Ellis Norwood, Ltd., 1989), 9-11.

employment of the system is evident throughout the first movement, once one is aware of it, and can be clearly seen in the trumpet's entrance in measure 65 (Example 50).

Example 50. Suderburg, *Chamber Music VII: Ceremonies*, mvt.1, mm. 65-68.



While the first movement is basically in sonata form with introduction and coda, the second movement, *calls and echoes, adagio, andante*, is in three sections, which might also be derived from the title of the movement. The first section, a lament, is reminiscent of the opening to the first movement as the trumpet plays into the strings of the piano again. The second section is more playful in nature, but does not abandon the serious nature of the movement. The third section for piano alone maintains the lamenting effect from earlier in the movement, and is marked "by an airy, childlike quality".²⁶

The final movement, *procession, closing call*, is distinguished by its rhythmic drive and the interplay between the trumpet and the piano. It features a leading tone based motive, quotes from Ravel's *Daphnis et Chloe Suite*, and manipulation of a twelve-tone row.²⁷

Suderburg's *Chamber Music VII* is by far the most successful commission by the ITG in terms of number of performances. Not only has it been the most frequently

²⁶ Miles, *An Interpretive and Stylistic Analysis*, 52.

²⁷ Ibid., 58.

performed commission over the years (with the Ewazen *Sonata* likely to take that role over in the coming years), it is one of the most performed works by any composer of trumpet music. It appears to have the perfect blend of aesthetic appeal combined with attainable technical challenges. Although trumpeters need advanced abilities in terms of range, flexibility, finger technique, rhythmic execution and endurance, the requirements to play this work with success are obtainable by good college students, which accounts for the majority of the performances. Since being published in 1984 it has become a standard in the trumpet repertoire, and can be deemed one of the greatest successes of the commission project.

Sonata for Trumpet and Piano by Fisher Tull (1984)

Fisher Tull was born September 24, 1934 in Waco, Texas and died in Huntsville, Texas in August, 1994. Upon graduation from Waco High School in 1952 he enrolled at The University of North Texas where he subsequently earned the degrees Bachelor of Music in Music Education (1956), Master of Music in Music Theory and Trumpet Performance (1957), and Doctor of Philosophy in Music Composition (1965). His principal composition teacher was Samuel Adler. In 1993, he was named a Distinguished Alumnus by the University of North Texas College of Music.²⁸

Tull joined the music faculty at Sam Houston State University in 1957, serving as Chair of the Department of Music from 1965 to 1982. As an administrator, he held

²⁸ Biographical information taken from Tull's biographical entry on the Sam Houston State University web site.

several offices in the Texas Association of Music Schools and was a member of the Board of Directors and the Commission on Undergraduate Standards of the National Association of Schools of Music. He was cited for excellence in teaching by being named a Piper Professor in 1984. At his death, Dr. Tull held the rank of Distinguished Professor and served as Director of Graduate Studies in Music.²⁹

His compositional activities emerged from his background as a trumpet performer and jazz arranger in the early 1950's. During his collegiate years he wrote over 100 arrangements for dance bands, radio and television productions and recordings, and was the first staff arranger for the renowned University of North Texas Lab Bands. His first serious compositions were for brass ensembles followed by several works for symphonic band, one of which, *Toccata*, was the winner of the 1970 American Bandmasters Association Ostwald Award. The majority of his works have been published by Boosey & Hawkes and Southern Music Co. During the last two decades of his life he appeared as guest composer-conductor-lecturer on campuses and festivals throughout the United States and Germany. In 1991, he was cited as "Texas Composer of the Year" by the Texas Music Teachers Association.³⁰

Fisher Tull received awards in composition from the Texas Composers Guild; American Society of Composers, Authors and Publishers (ASCAP); the Friends of Harvey Gaul; Artists Advisory Council of the Chicago Symphony Orchestra; Willamette Arts Festival; National Flute Association; and the Arthur Fraser Memorial. He was

²⁹ Ibid.

³⁰ Ibid.

granted the Distinguished Men of Music medal by Kappa Kappa Psi, and the Orpheus Award from Phi Mu Alpha Sinfonia.³¹

In addition to his ITG commission, he received commissions for new compositions from the National Endowment for the Arts, Houston Symphony Orchestra, Houston Ballet, Houston Music Guild, Kappa Kappa Psi & Tau Beta Sigma, the Sinfonia Foundation, National Association of College Wind and Percussion Instructors, Tubists United Brotherhood Association, U.S. Army Band, U.S. Air Force Band, Doc Severinsen, Steve Houghton, and numerous universities. Additionally, he received six Sam Houston State University Faculty Research Grants for composition.³²

Some of the works of Dr. Tull have been recorded by the London Symphony Orchestra, Philharmonic Brass, Millar Brass Ensemble, Los Angeles Brass Society, Tidewater Brass Quintet, Würzburger Percussion Quartet, Anthony Plog, Dale Underwood, Doc Severinsen, Terry Everson (who recorded the ITG commissioned sonata), Allen Vizzutti, and numerous university ensembles including eleven wind ensemble works on two LP recordings by the Sam Houston State University Wind Ensemble conducted by Ralph Mills.³³

Dr. Tull held memberships in Pi Kappa Lambda, Alpha Chi, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Sigma Alpha Iota, American Bandmasters Association, College Band Directors National Association, American Music Center, ASCAP, Texas

³¹ Ibid.

³² Ibid.

³³ Ibid.

Composer Forum, Houston Composers Alliance, Texas Music Educators Association, and Society for Composers. His biography appears in *Who's Who in American Music*, *International Who's Who in Music*, *Contemporary American Composer*, *Outstanding Educators of America*, *Personalities of The South*, *Who's Who in the South & Southwest*, *ASCAP Biographical Dictionary*, *Stern's Performing Arts Directory*, *Who's Who Among American Teachers*, and *Composium*.³⁴

Dr. Tull accepted the commission from the International Trumpet Guild in May of 1984. The specifics of the project were that it be for B-flat or C trumpet and piano, and that it should be between twelve and fifteen minutes in length. It was to be completed by April of 1986 so that it could be premiered at the conference that summer. Interestingly, Tull's contract granted him more than an additional year to complete the work, exceeding the time granted for previous commissions. It was premiered at the conference, held in London in August of 1986 by the virtuoso Swedish trumpeter, Hakan Hardenberger, accompanied by Roland Pöntinen on piano. The performance was hailed as "splendid,"³⁵ and both the composer, who was in attendance, and the performers received hearty applause from the audience. The printed review of the piece called it "a work of difficulty, technically and musically. It demands a technical fluency and a lyrical flow in all registers, but the study and time will be well worth the effort for a rewarding musical experience."³⁶

³⁴ Ibid.

³⁵ Gilbert Mitchell "The 1986 Annual Conference: A Synopsis," *ITG Journal*, vol. 11, no.2, (Nashville: Williams Printing Company, September, 1986), 17.

³⁶ Ibid.

Tull's *Sonata for Trumpet and Piano* is published by Boosey & Hawkes. It has been recorded by Terry Everson, with Susan Nowicki on piano, on a compact disc produced by the ITG in conjunction with his winning the 1988 Ellsworth Smith International Trumpet Competition.³⁷

The *Sonata for Trumpet and Piano* by Tull is a four-movement work, for trumpet in C. It is dodecaphonic, but the music shows no evidence of use of a particular tone row or any of the manipulative techniques like retrograde, inversion, or retrograde-inversion that are associated with use of a row. Throughout the work Tull allows for development of individual ideas rather than applying strict serial techniques.

The first movement, *Senza misura, quasi recitativo*, is a freely executed recitative cast in a bravura style. This is a style familiar to trumpeters who have played Tull's *Three Bagatelles* or his *Eight Profiles for Trumpet*, both of which are quite prominent in the repertoire. The opening line of the score reveals a complete use of all twelve tones by the piano, followed by a restatement of all twelve tones in a combination of the trumpet and piano parts (Example 51). At rehearsal letter B, Tull writes three accented piano chords which combine to use all twelve tones in an entirely different way from the opening statement (Example 52), demonstrating his freedom in approach to twelve tone composition

³⁷ Terry Everson, trumpet and Susan Nowicki, piano. *Terry Everson*. ITG Records 001, 1991.

Example 51. Tull, *Sonata for Trumpet and Piano*, mvt.1. Opening.



Example 52. Tull, *Sonata for Trumpet and Piano*, mvt.1. Letter B.



At rehearsal letter D he employs an ostinato in the piano while the trumpet plays freely over it (Example 53). Tull frequently uses ostinato as a compositional device, and he utilizes a different one in every movement of this work. This particular ostinato lacks only an F-sharp of including all twelve tones. Since both an A-flat and a G-sharp are present, one might surmise that either the g-sharp or the a-flat is a misprint, and should have instead been the missing tone.

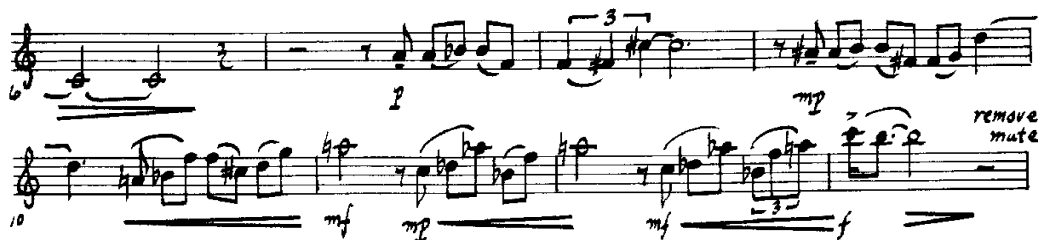
Example 53. Tull, *Sonata for Trumpet and Piano*, mvt.1. Letter D.



Movement two, *Allegro*, is a sonata form that is based on two sets of melodic material, one of which is bravura and angular in nature, the other being more expressive and lyrical. This movement is characterized by more counterpoint between the two performing forces, and an expanded role for the piano. The piano part in this sonata tends to be thinly scored at times, requiring many single-line melodies written in octaves or monophonic ostinato accompaniments. It stands in sharp contrast to the level of difficulty of the piano parts seen in the Suderburg works.

The slow third movement features a gentle interplay between the trumpet and piano which culminates in a tender lament by the muted trumpet.³⁸ Up until the beginning of the ostinato figure in measure 26, the texture in the piano part is more homophonic than has been typical in the first two movements. Tull is much less strenuous in his twelve-tone employment in this movement than in the previous two, thus allowing freer development of the melodic lines (Example 54).

Example 54. Tull, *Sonata for Trumpet and Piano*, mvt.3, mm. 7-13.



The final movement, marked *Allegretto giocoso*, presents exciting rhythmic activity that is achieved through mixed meters and accented figures causing the meter to

³⁸ Fisher Tull, program notes to *Sonata for Trumpet and Piano*, Boosey & Hawkes, Inc., 1988.

obscure bar lines. An example of the rhythmic complexity can be seen in the ostinato that begins in measure 37. Here the accompanimental figure creates a feel of 5/8 time while the trumpet plays sustained notes in 6/8 (Example 55). The rhythmic drive combined with the dance-like nature of the final movement make for an electrifying conclusion to this sonata.

Example 55. Tull, *Sonata for Trumpet and Piano*, mvt.4, measures 39-48.



In the author's opinion, Tull's *Sonata for Trumpet and Piano* is far too infrequently performed. Although it is a difficult work, it would appear to be on about the same level of technical challenge as the sonatas by Halsey Stevens, Kent Kennan and George Antheil, all of which are extremely popular compositions. Its four-movement

format is deceiving, as the first and third movements are relatively short, so endurance is no greater factor in this work than in these other mainstays. The highly chromatic character of the work does not make it aurally unpleasant. In fact, it is grippingly exciting at times, and always engaging. While it is only occasionally performed compared to the most popular ITG commissions, it has all of the elements necessary to be a "tour de force" for the trumpet, and is deserving of more frequent performance.

Chamber Music VIII: A Sonata for Trumpet and Piano by Robert Suderburg (1986)

Suderburg's second commissioned work, *Chamber Music VIII: A Sonata for Trumpet and Piano*, is one that has been performed more often than most of the ITG commissioned solos, but far less than his *Chamber Music VII*. In his first work Suderburg wanted the trumpet to be the major focus of the work. Even though *Chamber Music VII* is much like a sonata, because the piano part is accompanimental to the trumpet as a rule, it is not quite a sonata.³⁹ In *Chamber Music VIII* Suderburg gives the piano a much more soloistic role, and thus creates a true sonata, and he subtitles the work thusly.

On the heels of the success of *Chamber Music VII*, the ITG commissioned Suderburg to write a second piece on March 27, 1986. Although it was the intention of the ITG to have the work in time to premiere it at the 1987 conference in Kalamazoo, Michigan, it was not completed until November of 1987. As a result it was premiered at

³⁹ Miles, *An Interpretive and Stylistic Analysis*, 13.

the 1988 conference at North Texas State University in Denton, Texas, by Anthony Plog, trumpet, and Pamela Mia Paul, piano. It was one of three commission premieres presented on one evening, sharing the program with Jerzy Sapietevsky's *Arioso*, and Jan Bach's *Concerto for Trumpet and Wind Ensemble*, both of which will be discussed later in this document. The summary of the review of the premiere reads as follows:

He (Suderburg) creates dramatic structures within each movement and over the structure of the work as a whole, such structures springing from characteristic gestures of the trumpet (heroic, lyric, wide dynamic range, etc.). It would take considerable study of the score to prepare an effective performance, as was this one by Anthony Plog. The performer must know the music intimately, and present his personal interpretation of the score.⁴⁰

Chamber Music VIII is a sonata for C trumpet, and is written in four movements subtitled *ballade*, *invocation*, *procession*, and *departure*. Its length supercedes that of its predecessor, lasting almost twenty minutes. Its composition coincided with the death of Vincent Persichetti, a long time friend of Suderburg, to whom the work is dedicated.

In his detailed analysis of this work, combined with discussions with the composer, Michael Miles meticulously outlines the structure to this movement. He describes the establishment of the melodic material in the opening section, first in the piano, and afterwards in the trumpet, followed by several sections of melodic transformation. Suderburg derives and develops motives and melodies constantly throughout the movement, then brings all of the melodic and harmonic material together simultaneously in a coda. Three tempo indications occur during the movement, increasing in speed as the movement progresses. Even at the slowest tempo marking the

⁴⁰ David Alexander, "The 1988 Annual Conference," *ITG Journal*, vol. 13, no.1, (Nashville: Williams Printing Company, September, 1988), 53.

movement is typified by the strong rhythmic drive in both parts (seen in Example 56) as the trumpet makes its first entrance.

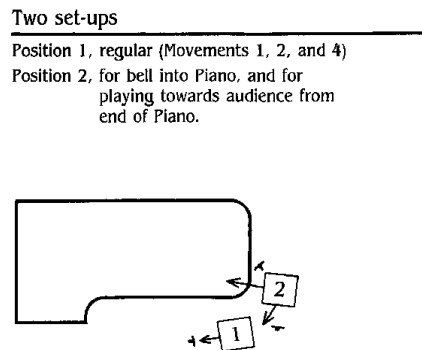
Example 56. Suderburg, *Chamber Music VIII*, mvt.1, measures 65-68. Rhythmic drive.



The second movement, *invocation*, revisits the technique of playing into the strings of the piano while the pianist depresses the damper pedal. In this case Suderburg even dictates a set-up that will allow the trumpeter to go back and forth from playing under the upraised lid to directing the trumpet bell at the audience (Figure 2). In order to accomplish the desired effect, the trumpeter must set three music stands, according to the diagram shown below in Figure 2 (p. 118). The trumpeter performs evocative sonorities by playing under the piano lid. Suderburg has the pianist audibly humming pitches in accompaniment. The movement is short, through-composed, and utilizes less repetition and variation than the previous movement.⁴¹

⁴¹ Miles, *An Interpretive and Stylistic Analysis*, 114.

Figure 2. Suderburg, *Chamber Music VIII*, mvt.2. Set-up diagram.



The third movement, *procession*, is the most technically demanding of the four movements, for both performers. From the trumpeter it requires the technique to play in an exceptionally high register and demands advanced endurance capabilities, in addition to good flexibility and dexterity. The technical demands on the pianist are considerable, and both musicians are required to execute a multitude of very difficult rhythms. Ensemble between the two is, to say the least, hazardous. One example of this can be seen in measure eleven (Example 57), which takes up one entire line of the score.

Example 57. Suderburg, *Chamber Music VIII*, mvt.3, measure 11.



The final movement, *departures*, is inspired by Benjamin Britten's *Les Illuminations* for tenor voice and string orchestra.⁴² In contrast to the third movement, it is quite short, expressive, and performed slightly rubato. The fact that the tessitura remains somewhat high, considering the difficulty level of the three previous movements, and that the phrases of the movement are rather long, makes endurance a factor by this point in the piece. The last several lines of the piece call for a continuous diminuendo which poses a challenge for embouchure response.

Chamber Music VIII has not proven as popular as *Chamber Music VII*. The reason for the difference in popularity would seem to be the difference in difficulty level between the two works. While *Chamber Music VII* poses many musical and technical challenges, it is accessible to a greater number of players. Suderburg's technically challenging compositional style for *Chamber Music VIII*, however, renders it less likely to be performed, except by the highest caliber players.

Evidence that each of the five compositions contained in this chapter has attained a higher than average level of acceptance can be seen in the fact that they have all been the subject of advanced study. The two compositions by Robert Suderburg, *Chamber Music VII* and *Chamber Music VIII* served as the basis for a D.M.A. dissertation by Michael Miles at the University of Kentucky in 1992. Paul Michael Schaff includes Heiden's *Concerto for Trumpet and Wind Ensemble* in his D.M. dissertation for Indiana University from 1996, and Paul Bradley Ulrich's D.M.A. dissertation on unaccompanied trumpet compositions, completed for the University of Illinois in 1989, contains a listing for Friedman's *Laude*. Still in progress is Alan Wenger's D.M.A. dissertation on the

⁴² Ibid., 152.

music of Fisher Tull, at the University of North Texas, which will give greater insight into Tull's *Sonata for Trumpet and Piano*.

CHAPTER 5

THE LEAST FREQUENTLY PERFORMED SOLOS

COMMISSIONED BY THE ITG

The ITG's *Trumpet and Brass Programs* supplements and *Recent Programs* listings over the years have revealed that performances of the organization's commissions have been reported a total of 129 times. The sonatas by Dello Joio and Ewazen, the main focuses of this work, account for 48 of those performances, while the five pieces discussed in chapter four (Sudenburg's two works, Friedman, Heiden, and Tull) have been performed 74 times collectively. Therefore, the six works yet to be discussed account for a total of only seven reported performances. Although it is highly likely that all of the works have been performed more often than has been reported, these six clearly have not gained the same favor with trumpet players as have the other commissioned works. Furthermore, these works have not been recorded by major artists, nor have they been required repertoire for any major competitions.

The composers of the following works have written other solo or chamber pieces for trumpet that are arguably more accepted than the works that have resulted from the ITG commissions. There is no definitive way to determine why these works have not enjoyed the popularity that would be welcomed by all involved parties. Nevertheless, this chapter will serve to highlight major points of interest within the pieces that might help to shed some light on this matter.

Concerto for Trumpet and String Orchestra by Raymond Premru (1981)

Raymond Premru was born in Elmira, New York in 1934, and died in Oberlin, Ohio in 1998. He earned a Bachelor of Music degree from the Eastman School of Music in 1956, and a Performer's Certificate in trombone and composition from the Royal College of Music in 1957. His training included trombone study with Emory Remington and composition study with Bernard Rogers and Peter Racine Fricker. He served as bass trombonist with the Philharmonia Orchestra of London for 30 years, from 1958 to 1988, as well as performing regularly with the Philip Jones Brass Ensemble, and London Brass for 25 years. He served as guest bass trombonist with many prominent ensembles, as well as appearing on commercial and jazz recordings with major artists like The Beatles, the Rolling Stones, Pink Floyd, Frank Sinatra, Oscar Peterson, Petula Clark, Ella Fitzgerald, Tony Bennett, and Mel Torme. He was also known as a fine teacher, having held positions at the Eastman School of Music and Oberlin Conservatory, and a sought after guest conductor and adjudicator.¹

An active composer, Premru was the recipient of numerous commissions. Besides his *Concerto for Trumpet*, he was also commissioned to write a *Concerto for Orchestra*, composed in 1976 for the American Bicentennial, and his *Second Symphony*, written for the Cleveland Orchestra. Among Premru's other compositions are the

¹ Biographical information taken from Premru's biographical entry on the Oberlin Conservatory web site.

Concerto for Tuba and Orchestra, commissioned by the Tubists Universal Brotherhood Association (TUBA) in 1992 in memory of John Fletcher.²

Premru's *Concerto for Trumpet and String Orchestra* was commissioned in June of 1981. The terms of the contract called for a work fifteen of minutes duration with an accompanying instrumentation of four first violins, three second violins, two violas, two celli, and one string bass. Premru followed the suggestion for the size of the accompanying ensemble exactly, and the final product would take approximately twenty minutes to perform. It is published by Tezak Music Publishing Company of Pueblo, Colorado. It has never been recorded.

According to the original contract, Premru was to have this composition completed by April of 1982 so that it could be premiered that summer, but that did not occur. It was ultimately finished in March 1983, and premiered that summer at the ITG conference in Ithaca, New York, with Anthony Plog as the premiering artist. The review of the performance commended Mr. Plog for his exceptionally solid and artistic performance. The reviewer wrote: "His robust quality of tone in all registers, his impeccable intonation and artistic approach to this challenging work were astounding."³ An additional element of excitement regarding the premiere existed because Plog had not played the piece with any form of accompaniment prior to the afternoon of the performance. The reviewer likewise congratulated the composer for a work he felt would

² Ibid.

³ Leonard A. Candelaria, "The 1983 Annual Conference," *ITG Journal*, vol. 8, No.1 (Nashville: Williams Printing Company, 1981), 36.

be a "popular and substantial addition to the repertoire."⁴ Unfortunately, thus far this has not proven to be the case. Since being published in 1989, six years after its premiere, Premru's *Concerto for Trumpet and Strings* has been submitted as part of a recital program only twice, and the last time was in 1992. In addition to those performances, there was a United Kingdom premiere in September, 1983 by James Watson and the BBC Philharmonic, conducted by Edward Downes. The composer wrote to Stephen Jones that the UK premiere was a "huge success with good coverage given to the ITG on the broadcast..."⁵

The *Concerto for Trumpet and Strings* by Raymond Premru is a three-movement work for B-flat trumpet and string orchestra. The range of the trumpet part is from g-sharp to d^{'''}, with 85% of the pitches falling between c' and f-sharp". The trumpet part is extremely angular in nature, marked by intervallic leaps of up to an eleventh (Example 58). These wide melodic leaps are common throughout the concerto, and are cause for concern by most trumpet players. Over 39% of all intervals within the work are a perfect fourth or greater. The second movement is exceptional in its flexibility demands, with a majority of its intervals being a perfect fourth or more.

⁴ Ibid.

Example 58. Premru, *Concerto for Trumpet and Strings*, mvt.1, mm. 1-10.



The first movement begins with an unaccompanied recitative in the trumpet, marked *adagio*, with the strings entering in the tenth measure. The string accompaniment is characterized by both homophonic and contrapuntal motion in support of the trumpet, with a solo first violinist playing an important role in duo with the trumpet just prior to the *allegro* section. At the *allegro* section, the composer creates an energetic mood through the use of staggered entrances in the strings, accompanied by a syncopated bass line, coupled with sudden dynamic changes throughout. The indicated tempo of 108 beats per minute is moderate enough to keep the piece from feeling frantic, but is quick enough to compel some trumpeters to resort to a double-tongue articulation in passages that employ successive beats of sixteenth-notes. In spite of the angular nature of the melodic material and the sections that demand a high level of finger and tongue technique, the pervasive disposition of the first movement is one of lyricism, exhibited through the prevalence of slurred phrases. Endurance is a factor in this movement as 20% of the trumpet's pitches are above the staff.

⁵ Letter from Raymond Premru to Stephen Jones, October 26, 1983, made available to the author by Jones.

The second movement is typically slow and lyrical. The predominant characteristic is again the preponderance of large intervals in the solo trumpet part. Of all of the ITG commissions, this movement is by far the most melodically disjunct. Supporting the solo, the accompaniment is primarily homophonic, relatively simple, and unintrusive. Only in sections marked *piu mosso* and *meno mosso* does the accompaniment become somewhat animated in conjunction with the solo part. This movement has the least demanding range, with 94% of the trumpet notes occurring between c' and f-sharp", and no note above g".

The final movement is an *allegro con brio* marked at 120 beats per minute. It calls for the use of rapid tonguing and quick fingers. In most cases, the soloist will have to utilize double-tonguing, which is further complicated by the fact that the sixteenth-note passages are composed of intervals of thirds and fourths rather than easier to perform stepwise motion (Example 59). This technique calls for more adeptness on the part of the trumpeter, and is therefore beyond the technical ability of many less capable players. In addition to the challenge posed by the articulation speed and finger dexterity, this is the most demanding movement in terms of range. While only 12% of the trumpet's notes are above the staff, the trumpet ascends to d''' on several occasions, including seven occurrences of that pitch in the last five measures, one of those being the final note of the piece.

Example 59. Premru, *Concerto for Trumpet and Strings*, mvt.3, m. 31.



Premru's *Concerto for Trumpet and Strings* appears to be a viable work musically, but only for more accomplished trumpet players. It places a higher than average demand on flexibility and endurance, evidenced by the severe lack of adequate rest. At the end of the first movement the trumpeter plays 39 of 41 measures, combined with the highest tessitura of the movement. A similar demand is placed at the end of the second movement, while the third movement has the trumpeter playing 30 of the last 33 measures at the tessitura discussed in the previous paragraph. While the overall length, range, tessitura, and technical demands do not supercede the demands of the concerti by Chaynes, Tomasi or Jolivet, it is Premru's frequent use of large intervals that perhaps accounts for the lack of favor this piece has been afforded by trumpeters.

Concerto for Trumpet and Orchestra by William Schmidt (1984)

William Schmidt was born in Chicago in 1926. In 1952 he enrolled at the University of Southern California, where he earned a Master of Music in composition with Ingolf Dahl. He is a member of ASCAP, and has been the recipient of many awards from that organization. He has been commissioned by many colleges, universities and

professional organizations in addition to the ITG commission, and has also received recording grants from the Ford Foundation.⁶

Mr. Schmidt has focused his compositional efforts on the brass, woodwind and percussion repertoire, and his long list of compositions includes works ranging from sonatas and concertos to wide varieties of chamber music combinations. Among the many works he has written for the trumpet, his *Double Concerto for Trumpet, Piano and Chamber Orchestra*, which was commissioned by the Pacific Chamber Orchestra, was nominated for the Pulitzer Prize in 1981.⁷

One of the ways Schmidt has promoted his music over the years is through his company, Western International Music, Incorporated. Currently based in Greeley, Colorado, the company publishes and distributes a rather large catalog of compositions, especially focusing on "instruments with a relatively brief solo and ensemble history."⁸ The catalog lists an impressive number of compositions and arrangements by Mr. Schmidt (including this one,) many of which are known through their association with graded high school contest literature lists. Perhaps an even greater promotion of Mr. Schmidt's music for trumpet has come from his association with the internationally known trumpeter, Anthony Plog. Plog has long championed the music of William Schmidt through its inclusion on his many recital appearances as well as on his

⁶ Taken from the Western International Music, Inc. catalog, inside cover.

⁷ Ibid.

⁸ Ibid.

recordings. There is no doubt that this particular association helped lead the ITG to offer Mr. Schmidt a commission.

The ITG commissioned William Schmidt to write his *Concerto for Trumpet and Orchestra* in December of 1984. It was to be written for solo trumpet in C and full orchestra, complemented by pairs of winds. The length was to be between fifteen and eighteen minutes to satisfy the ITG, but the final product takes approximately twenty-one minutes to perform. Schmidt's brass section orchestration is larger than that suggested in the contract in that he writes for four horns, three trumpets and three trombones rather than pairs. Within the contract the ITG reserved the right to premiere the work with the piano reduction should the provision of an orchestra not be conveniently achievable.

Interestingly, Schmidt's *Concerto for Trumpet and Orchestra* was not premiered at an ITG conference. Its premiere took place on April 5, 1986, by Anthony Plog performing with the Pacific Symphony. Outstanding reviews appeared in both the Los Angeles *Times* and the *Register*, where the piece was hailed as:

a challenging showpiece for a soloist that would interest and/or intrigue lovers of brass writing...the concerto does not arrest the attention in terms of long melodic lines. The trumpet is uppermost and, given the right player, one's attention can be sustained. Evident without question was soloist Anthony Plog's virtuosity—in endless trills, precise attacks, and seamless, filigree lines.⁹

Since its premiere, this work has never been included on a program submitted for publication in one of the annual *Trumpet and Brass Programs* supplements to the *ITG Journal*.

⁹ Michael Tunnell, ed., *Journal of the International Trumpet Guild*, vol. 11, no.2, (Nashville: Williams Printing Company, September, 1986), 5.

The *Concerto for Trumpet and Orchestra* by William Schmidt is in the classical three-movement concerto format. The trumpet range is from g to c''' with the lowest and highest extremes both occurring only in the last movement. As a rule, however, range is not an issue in this concerto, as 91% of the trumpet's notes remain between c and f-sharp". In sharp contrast to the concerto by Premru, this work is conservative in its use of large intervals, but while the majority of the melodic intervals are a perfect fourth or smaller, the rapidity with which they must be executed raises the difficulty level of this work significantly.

The first movement, the longest of the three, is primarily occupied with two major melodic ideas. The first is the opening theme in which the trumpet plays alternating ascending and descending arpeggiated sixteenth-note passages that cover a wide range (Example 60). By measure 16, this gives way to the other predominant melodic figure based on sixteenth-note triplets (Example 61).

Example 60. Schmidt, *Concerto for Trumpet and Orchestra*, mvt.1, mm.1-4.



Example 61. Schmidt, *Concerto for Trumpet and Orchestra*, mvt.1, mm. 16-17.



Throughout the movement the main focus is on generation of rhythmic excitement, as the composer utilizes the rhythms above in combination with sixteenth-note quadruplet and quintuplet figures. The accompanying instruments adopt the incessant motion from the trumpet solo, with the woodwinds most closely adhering to the lines played by the soloist. Contrast to these main gestures is provided in measure 162 as a lyrical section is presented by the trumpet while a percussive theme is established in the lower strings. This theme will be developed through organic rhythmic growth as the section progresses. Additional contrast is provided in the trumpet solo part through the use of straight and harmon mutes.

Movement two also makes use of two moods. The first is established in a lyrical section, while the second mood maintains the melodic character already established, but does so in a dance-like 3/8 section that is felt in one beat per measure. These two moods alternate throughout the movement in a rondo-like fashion. The accompaniment is primarily contrapuntal, reinforcing the constant rhythmic nature of the thematic material. The trumpet provides timbral contrast through the employment of cup and straight mutes.

The introduction to the third movement opens with a brass choir followed by a rhythmically free trumpet cadenza, in which pitch is indicated by note heads only. A woodwind choir introduces the second cadenza that leads to the main body of the movement. From measure 13 the prevalent mood is almost one of perpetual motion. Some of the melodic ideas in this movement are reminiscent of the first movement, but the main rhythmic motive is one of trilling sixteenth-notes (Example 62). The 3/4 meter is interspersed with occasional interjections of 3/8 and 5/8, and there is an *accelerando* that creates an intensification of excitement as the movement progresses to the end.

87

mp

92

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains measures 87 through 91. Measure 87 starts with a mezzo-piano (*mp*) dynamic marking. The melody is written in a single line. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 92 through 96. The melody continues in a single line. The score includes various musical notations such as notes, rests, and bar lines. The time signature changes from common time to 3/4 in measure 92 and back to common time in measure 96. The key signature remains one flat throughout.

Concerto for B-flat trumpet and Wind Ensemble by Jan Bach (1986)

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1965, and later in the sections of the orchestras in Tampa and St. Petersburg, Florida. In Florida he taught for one year at the University of Tampa, leaving in 1966 to take a position at the University of Northern Illinois in DeKalb, where he spent the rest of his career until retirement. He enjoyed a very successful college career, receiving his institution's Excellence in Teaching Award in 1982, a Presidential Research Professorship, and multiple nominations for the national CASE Professor of the Year Award.¹⁰

A recipient of many prestigious awards, Bach's compositions have won prizes at the Koussevitsky competition at Tanglewood, the Harvey Gaul composition contest, the Mannes College opera competition, the First International Brass Congress and the New York City Opera competition to name a few. He has received grants from the National Endowment for the Arts, and his works have been nominated for a Pulitzer Prize in music six times. In addition to the ITG commission, Bach has received commissions from the Orpheus Trio, the Chicago Brass Quintet, Harvey Phillips, the Orchestra of Illinois, the Greenwich Philharmonia, the Indianapolis Symphony, the Sacramento Symphony, Chamber Music America, and many others. In 1998 his fifteen-minute work *Pilgrimage* for trumpet and piano was premiered by Ramon Parcells, first trumpet with the Detroit Symphony, who commissioned the work.¹¹

Jan Bach was commissioned by the ITG in February, 1986 to write his *Concerto for B-flat trumpet and Wind Ensemble*. His ability and style was well known by many

¹⁰ Biographical information taken from Jan Bach's personal internet site.

¹¹ Ibid.

trumpet players through his two popular brass quintets, *Laudes* and *Rounds and Dances*, and he was known to the ITG due to his previous commission in 1978 to write a trumpet ensemble work. This concerto was to be for either B-flat or C trumpet, fifteen to twenty minutes in length, with wind ensemble accompaniment. The ITG provided a suggested wind ensemble instrumentation to which Bach adhered rather closely. His instrumentation includes: 1 piccolo, 4 flutes, 2 oboes, 2 bassoons, 9 B-flat clarinets, 1 bass clarinet, 1 optional contrabass clarinet, a string bass, 4 saxophones, 2 flügelhorns, 2 trumpets, 4 horns, 3 trombones, 2 euphoniums, tubas (no number specified), timpani, 2 percussion and upright piano. In a performance note in the score, Bach suggests that the performance will be more effective if the "bright" brass instruments (trumpets and trombones) are gathered on the opposite side of the ensemble from the "mellow" instruments (flügelhorns, horns, euphoniums and tubas). The performance time for this concerto is approximately twenty-seven minutes. It is published by the composer and it has not been recorded.

The first performance of Jan Bach's *Concerto for B-flat trumpet and Wind Ensemble* took place in Denton, Texas in May of 1988. The same concert featured the premieres of Suderburg's *Chamber Music VIII* and Sapieyevsky's *Arioso*. For two reasons, the premiere of this work is one of the most awkward episodes in ITG commission history. First, the artist originally secured to perform the premiere, David Hickman, ultimately decided against it due to artistic differences with the composer, even accusing the composer of making fun of his instrument.¹² Naturally the composer took

¹² Letter from Jan Bach to Stephen Jones, July 14, 1988.

exception to Mr. Hickman's views, and was somewhat angered by his withdrawal as the performer. Secondly, due to the exceptional length of the concerto, Robert Winslow, conductor of the University of North Texas Wind Ensemble (the accompanying ensemble) had to cancel the performance of a significant work that had been prepared for the concert. Ultimately the work was performed with John Rommel as the soloist. The review said he "lived up to the virtuoso demands of the work. His highly polished technical skills, lyrical melodic playing (and acting ability), made this a most impressive performance."¹³

Bach's *Concerto for Trumpet and Wind Ensemble* consists of three movements. The range for the solo trumpet part is from g to d", with over 90% of the notes occurring between c and f-sharp". Wide intervals are conservatively used throughout the work, especially in the first movement, where over 93% of the melodic intervals are a major third or less. The second movement is more demanding with nearly 20% of its melodic intervals spanning a perfect fourth or larger. Almost one third of the intervals in the third movement are greater than a perfect fourth.

The first movement of Bach's concerto, entitled "Warm-up and Work-out" poses a great technical challenge to the trumpet soloist. Featuring an extremely animated line, a feeling of commotion is created between the quick melodic lines and the interrupted rhythms. Designed to remind the listener of the warm-up "noodlings"¹⁴ of trumpeter Wynton Marsalis, the energetic nature of this piece is shared by soloist and

¹³ David Alexander, "The 1988 Annual Conference," *ITG Journal*, vol. 13, no.1, (Nashville: Williams Printing Company, 1981), 53.

¹⁴ Jan Bach, program notes to *Concerto for B-flat trumpet and Wind Ensemble*.

accompaniment alike. Set in a traditional sonata form, the *avanti* B section pits the soloist and the accompanying ensemble in a dialogue using a freer, more lyrical melodic line.

The lyrical second movement, "Madrigal Variations", was influenced by the lyricism of trumpeter Ron Modell. In this movement Bach uses a compositional technique typical of his style. Bach frequently pays tribute to early composers in his music, and he does so in this movement by basing it on the madrigal *The Silver Swan* by Orlando Gibbons. The trumpet is featured on an original tune while fragments of Gibbons' madrigal are heard in the accompaniment. Eventually the complete madrigal melody is assigned to the woodwinds while the trumpet is relegated to a descant background part. At the end of the movement the trumpeter takes up a cadenza that segues into the final movement.

The third movement, "Rondo: The Trumpeter's Nightmare", was influenced by the playing of Anthony Plog, and was the point of controversy between Bach and Hickman regarding the premiere. Basically a programmatic movement, it requires a bit of acting on the part of the soloist. Bach states:

[It] was inspired in part by some extended trumpet techniques shown to me by my former students, [and] in some part by the symbolic messages I received while viewing the remake of the science fiction film *The Fly*— that whatever can go wrong, usually does, and that the more one tries to correct a situation, the worse it becomes.¹⁵

The melodic material in this movement is extremely challenging and, as Bach notes, complicated by a mechanical failure that is part of the theatrical rendering of the

¹⁵ Ibid.

movement. The premise is that the trumpet soloist, after having removed a valve slide to remove water from his instrument during a rest, cannot replace it in time to make the next entrance, and must therefore perform without the slide attached. Eventually all of the valve slides are removed in a similar fashion, as the trumpeter feigns dismay at what is happening. A cadenza occurs near the end of the movement, whereby the trumpeter tests the reassembled instrument before proceeding to the end (Example 63, p.137).

Jan Bach's *Concerto for Trumpet and Wind Ensemble* is an exciting work. The writing for the wind ensemble alone reveals the expertise of the composer. The trumpet solo part, however, is extremely difficult, especially with regard to finger technique, articulation speed, accuracy, endurance, and range. Even the most accomplished and gifted trumpet artists would find this work to be a great challenge. Considering the difficulty level, combined with the dramatic aspects of the third movement, it is unlikely that this piece will be performed very often. Besides the performance by Rommel at the 1988 conference, only one other performance has been known to take place, and that was by Robert Nagel at Northern Illinois University in 1989, at the request of the composer. Although the work is of a very high quality, it would seem that the ITG missed its mark with this commission in terms of adding a piece to the repertoire that is playable by a good college student. The composer has expressed his regretful sentiments about the difficulty level of this composition.

Example 63. Bach, *Concerto for Trumpet and Wind Ensemble*, mvt.3, cadenza.

(The soloist plays each valve combination carefully to check it for water before continuing through the rest of the cadenza.)

Cadenza.
Ad libitum (♩=80) $\text{♩}=92$ $\text{♩}=100$ $\text{♩}=108$ $\text{♩}=72$ (Sub.)

SOLO TRUMPET
mf (0) *accel...* (2) *... accel...* (1) *5* *accel...* (3) *accel...* (3) *rit...* (4)

$\text{♩}=84$ (looking for the best fingering) $\text{♩}=96$
 (4) (3) (1) (3) (2) (3) (1) (2) *rit...* *accel...*

$\text{♩}=100$ $\text{♩}=80$ *a Tempo* (Sub.) $\text{♩}=100$ *accel...*

$\text{♩}=120$
 (accel.) *cresc...* 5

$\text{♩}=84$ *rit...* (2) (3) (2) (3) (2) (3) (2)

Very Fast $\text{♩}=144$ *f*

$\text{♩}=126$ (Sub.) *mf* (sub.) *cresc. poco a poco...*

f *mf* *f* *mf*

mf *cresc. e accel. poco a poco...*

f *ff*

Arioso for Trumpet and Woodwind Quintet by Jerzy Sapiyevski (1986)

Jerzy Sapiyevski was born in Poland, where his musical interests led him to earn a diploma from the State Advanced School of Music in Gdansk. Showing musical prowess at an early age, he conducted a Gdansk youth orchestra at the age of twelve, and in his teen years received national recognition for his compositions which combined jazz and classical elements. Now an American citizen, he is a professor of music at the American University in Washington, D.C., where he is the director of the university Music Lab and conducts research on new sound technology.¹⁶

Sapiyevski has been composer-in-residence at Wolftrap and Dumbarton Oaks, a Koussevitzky Fellow at Tanglewood, a finalist in the Besancon International Conducting Competition, the 1988 SESAC National Performance Activity Awardee, and a commissionee of the Library of Congress.¹⁷

The contract between the ITG and Jerzy Sapiyevski was drawn in May, 1986. The work commissioned was to be for solo trumpet and standard woodwind quintet instrumentation, from ten to fifteen minutes long, for B-flat or C trumpet, and from one to three movements. The history of the project reveals that this was the smallest-scale solo work commissioned by the ITG during the scope of this study. Sapiyevski has made the following comments about his work:

I wanted to write a work that would express my love of the trumpet's lyrical and virtuosic possibilities. To expand on the coloristic ideas, I used a woodwind

¹⁶ "Jerzy Sapiyevski", *ITG Journal*, vol. 14, no.1, (Nashville: Williams Printing Company, 1989), 64.

¹⁷ Ibid.

quintet as the accompaniment; this creates an atmosphere of a mini-concerto...performing with a woodwind quintet seems a rewarding experience for a trumpet soloist and presents a spirited collaboration of six wind players.¹⁸

Arioso was premiered at the ITG conference in Denton, Texas in May of 1988.

Armando Ghitalla, the premiere artist for Dello Joio's sonata, was chosen to perform with the Texas Wind Quintet: a faculty ensemble from the University of North Texas.

Ghitalla stood slightly behind the woodwind group and played from memory. The favorable review commended Mr. Ghitalla for playing very expressively, and called the composition "a beautiful piece of music".¹⁹

Arioso is a presentation of contrasting sections of music, reminiscent of a rondo, but not thorough enough in its restatements to substantiate a true rondo form.

Conservative in its range requirements, its highest note is a", and 99% of the trumpet's pitches are between c and f-sharp". The opening section demonstrates the lyrical qualities of the trumpet with woodwinds in homophonic support, followed by a more bravura section. A section in 5/4, which Sapiyevski reprises later in the work, is of an energetic nature and makes use of the octatonic and whole-tone scales. Trumpet and flute together play the next cantabile section, supported by a homophonic accompaniment. After a restatement of some of the material from the 5/4 section, the trumpet performs a slow lyrical section primarily accompanied by long sustained chords. The penultimate section develops previous ideas, ultimately combining them in a section of strong

¹⁸ Ibid.

¹⁹ David Alexander "The 1988 Annual Conference: A Synopsis," *ITG Journal*, vol. 13, no.1, (Nashville: Williams Printing Company, 1981), 53.

counterpoint. The finale, newly constructed, provides a driving and animated ending to the piece.

Jerzy Sapietevski's *Arioso* is the only work commissioned by the ITG between 1976 and 1998 that is not of the stature of a major work. It would be a nice addition to any recital as a supplemental selection, as it is not very demanding in terms of range, finger technique, or endurance. The only places where endurance is a factor are the final two sections, where the trumpeter plays sixty-five of the final seventy-two measures. But with the exception of one note, these sections are entirely within the staff and do not pose much challenge to endurance. This work certainly satisfies the stipulation of being performable by good college students. Although it has only been included on four recital programs submitted to the ITG, it is the type of work that should be held in higher regard and programmed more often.

Arioso for Trumpet and Wind Quintet is published by Mercury Music and it has not been recorded.

Invocation of Orpheus by Robert X. Rodriguez (1988)

Robert Xavier Rodriguez was born in San Antonio, Texas in June of 1946, where he studied piano and harmony at an early age. His D.M.A. in composition was obtained from the University of Southern California in 1975, and subsequent compositional study transpired with Hunter Johnson, Halsey Stevens, Jacob Druckman, and Nadia Boulanger. In 1971 he gained national recognition when he was awarded the Prix de Composition Musicale Prince Pierre de Monaco by Prince Rainier and Princess Grace in Monte Carlo.

Other honors include the Prix Lili Boulanger, a Guggenheim Fellowship, awards from ASCAP and the Rockefeller Foundation, five grants from the National Endowment for the Arts, and the Goddard Lieberson Award from the American Academy and Institute of Arts and Letters. He has served as the Composer-in Residence for the Los Angeles Chamber Orchestra, the Dallas Symphony Orchestra, Bennington College, Bowdoin College, and the American Dance Festival, and the Atlantic Center for the Arts. Additionally, he currently serves in that capacity with the San Antonio Symphony. Rodriguez is a professor of Aesthetic Studies at the University of Texas at Dallas, and is active as a guest conductor and lecturer.²⁰

Rodriguez' music is regularly performed by leading orchestras and opera companies throughout the United States, Mexico, Israel and Europe. He is published exclusively by G. Schirmer, and his compositions have been recorded on the Crystal, Orion, Newport, CRI, Digital Urtext, and Delos labels. His most recent opera, *Frida*, based on the life of Mexican artist Frida Kahlo, has enjoyed successful runs at the American Music Theatre Festival, The American Repertory Theatre in Boston, the Brooklyn Academy's Next Wave Festival, and the Houston Grand Opera. His more prestigious commissions have come from major conductors such as Edwardo Mata, Sir Neville Mariner, and Antal Dorati.²¹

Robert X. Rodriguez was commissioned by the International Trumpet Guild in June, 1988. The desired work was to be ten to twelve minutes in duration, for solo

²⁰ Biographical information taken from Rodriguez' biographical entry on the University of Texas at Dallas web site.

²¹ Ibid.

trumpet in B-flat or C, and accompanied by a string orchestra. It was the hope of the ITG that the final product would be optionally performable with a string quartet as the accompanying body. The resultant work is for trumpet, strings and harp (which plays an extremely important role), and takes between twelve and thirteen minutes to perform. It is published by Schirmer Music of New York, and it has not been recorded.

Invocation of Orpheus was premiered at the 1989 ITG conference in Santa Barbara, California. The performing artists were Stephen Burns, winner of the 1988 Maurice André International Competition on trumpet, accompanied by the Santa Barbara Chamber Orchestra, conducted by the composer. The subsequent review called it a "grippingly dramatic work,"²² and complimented Burns on "a wonderful warmth of tone and superb control over the full range of the instrument."²³

Invocation of Orpheus is a five-movement work. The first movement, *Invocation*, begins with offstage solo trumpet that is answered by the onstage harp. Beginning in a very slow, cantabile manner, the music becomes more animated as the movement progresses. These two instruments are the only performers in the first movement, alternating entrances throughout. The trumpeter gradually advances to center stage during the harp interludes. As the movement progresses, the trumpet material exploits a whole-tone scale while the harp plays polytonal material derived from superimposed D major and C major chords. The resultant harmonic and melodic material of both parts creates a sense of tension through tonal ambiguity.

²² Randall G. Reyman, "The 1989 ITG Conference, Santa Barbara, California: A Summer Remembrance", *ITG Journal*, vol. 14, no.2, (Nashville: Williams Printing Company, 1981), 19-20.

²³ Ibid.

The second movement, *Aria*, is based on Jacobo Peri's "Gioite al canto mio." Set in a grandiose largo, the familiar polychords give way to typical four-part harmony as the strings join the ensemble. The strings provide an eerie, chordal accompaniment as the trumpet soloist plays the tune.

Movement three, *Chaconne*, has an eight-bar ground bass over which eight variations are composed. All harmonies and melodies are once again derived from a whole-tone scale, with little deviation. Successive variations begin to increase in tempo, and by the final variation the trumpet is performing a most demanding angular line of sixteenth-notes, set to a tempo of 208 beats per minute. The whole-tone effect is presented on two levels in this movement, as each entrance of the chaconne theme occurs one step higher than the one previous. By the final variation an entire whole-tone scale has been spelled out by the first note of every variation.

Cadenza, the fourth movement, retains the whole-tone pitch material, while also re-using polychords in the harp, and accompanimental material from the chaconne. A short-lived interlude utilizing the pitches from a C major/minor seven chord gives respite from the whole-tone sonorities. The trumpet plays a short improvised cadenza based on the C major/D major polychord, then concludes the movement with the now familiar whole-tone sounds over the harp polychords.

The final movement, *Epilogue*, while retaining some of the whole-tone elements, begins to migrate toward C major tonality. This is accomplished through the use of f-sharp locrian and b-flat mixolydian scales pulling toward the final tonality with a double leading tone effect. C major triumphs at the end, with the trumpeter holding a concluding sustained c^{'''} for over two measures.

Invocation of Orpheus is a very demanding work. Replete with wide interval skips, more than 20% of its melodic intervals are a perfect fourth or larger. The trumpeter is frequently asked to play octave slurs as part of the melodic patterns. In the twelve minutes it takes to perform the work, the trumpeter is asked to play above the staff one hundred eighteen times, including several ascents to concert d^{'''}. Like several of the other ITG solo commissions discussed in this chapter, the technical challenges posed by this composition are beyond the abilities of most college or professional trumpeters. It places great demand on the range and endurance of the trumpeter, as well as on the flexibility and accuracy needed to accurately perform the many wide interval skips. The inaccessibility of the work relegates it as an addition to the list of commissioned works that did not satisfy the desired goal.

Triptych for Trumpet and Orchestra by David Sampson (1989)

David Sampson was born in Charlottesville, Virginia in 1951. He holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Ecoles d'Art Americaines, where he studied composition with Karel Husa, Henri Dutilleux and John Corigliano, and trumpet with Gerard Schwartz, Gilbert Johnson, Robert Nagel and Raymond Mase. He has been the recipient of grants by the NEA, New Jersey State Council on the Arts, Jerome Foundation, Cary Trust and the Dodge Foundation. In addition to the ITG commission, he has been commissioned by the National Symphony Orchestra, the Barlow Endowment for the Memphis Symphony, the

Bergen Foundation, the National Endowment for the Arts, as well as major soloists and chamber ensembles.²⁴

Sampson's music has been recorded by the American Brass Quintet, the Aspen Wind Quintet, the Vinland Duo, Summit Brass, and the Dorian Wind Quintet on the Summit, Bay Cities, and Composers Guild of New Jersey labels. In 1998 a recording of his orchestral works was made for the Summit label with the Czech Philharmonic Chamber Orchestra, Alan Balter conducting.²⁵

David Sampson was contracted to write *Triptych* in June of 1989. The commission called for a work for C or B-flat trumpet, between seventeen and twenty minutes in length, accompanied by a full orchestra. Sampson's orchestra includes: strings, 1 flute/piccolo part, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, a bass trombone, tuba and a large complement of percussion. The solo part calls for both B-flat trumpet and flugelhorn. Sampson made an additional setting of the work for a chamber ensemble consisting of one each of the following: flute, oboe, clarinet, bassoon, piano, viola, cello and double bass. It also includes a pair of violins, tympani, and a percussion part. It is published by the composer and it has not been recorded.

Sampson's *Triptych* enjoyed a pair of premieres, both featuring trumpeter Raymond Mase. Mase has long been a champion of Sampson's music, having recorded a good number of his compositions as both a solo artist and as a member of the American Brass Quintet. The ITG premiere of the work at the 1993 ITG conference at the

²⁴ Biographical information taken from the Stanton Management web page.

²⁵ Ibid.

University of Akron featured the chamber ensemble accompaniment, while Mase premiered the orchestral arrangement later that same summer at the Aspen Music Festival with the Aspen Chamber Symphony. While the reviewer of the ITG performance says nothing of the composition, he is highly complimentary of Mase's playing, and notes that both Mase and Sampson's *Triptych* "received thunderous applause from the audience."²⁶ A live recording of the Aspen premiere reveals that the audience was thoroughly impressed with that performance as well. Interestingly, the ITG premiere was part of a concert that showcased two additional premieres: one by Stanley Friedman entitled *La Pittura*,²⁷ and another by E. Todd Fiegel, entitled *Celluloid Brass*. Neither of these other works were commissioned by the ITG.

The title of David Sampson's *Triptych* invokes the structure of a Christian triptych in which a central panel is flanked by two panels half its size that fold over it on hinges. While the title implies religious content, it is not the case in this work. The term simply points to the fact that the central movement is of the greatest importance in the layout of the work.

The opening fanfare statement of movement one, *Introduction*, sets the tone for the technical demands and rhythmic complexity that typify this movement (Example 64). The energetic writing is dispersed throughout the orchestra, and ensemble problems are imminent. By measure 12 a more lyrical motive takes over, but the angular nature of the melodic writing and rhythmic complexity remain.

²⁶ John Almeida, "The 1993 ITG Conference, Santa Barbara, California: The Action in Akron", *ITG Journal*, vol. 18, no.1, (Nashville: Williams Printing Company, 1981), 22-23.

²⁷ Friedman's *La Pittura* was the winner of the ITG's 1993 composition competition. It is scored for solo trumpet with brass quintet.

Example 64. Sampson, *Triptych for Trumpet and Orchestra*, mvt.1, mm. 1-5. Opening trumpet fanfare.



The second movement, subtitled *Main Movement* so as to emphasize the structural analogy with the triptych concept, opens with a lyrical flugelhorn cadenza. Not only is this movement the longest, but it also involves the greatest variety of moods. Sampson helps to create a multitude of different feelings through the thinning and thickening of the orchestration, as well as having the soloist change between flugelhorn, trumpet, and muted trumpet. The rhythmic drive and complexity are omnipresent in the movement, and along with powerful dynamics build to a climax at the entry of the second cadenza. The movement ends with a virtuosic cadenza that concludes to the accompaniment of a horn choir and solo flute.

Movement three, *Conclusion*, is extremely lively, employing a steady pulse created by either repeated percussive sixteenth-notes, or quarter-note triplets on a repeated pitch. This movement is the least disjunct rhythmically or melodically, and seems to have the goal of driving to the end with great intent and energy.

In the author's opinion this is a very gratifying work to perform, but both solo and orchestral parts are so demanding that performance opportunities are likely to be infrequent. Even if a better than average college student were interested in the work, and had the talent to perform it, it is likely that most university orchestras would struggle with the accompaniment due to its rhythmic complexity. To further complicate the matter of

seeing the work performed more frequently, it is not available in a piano reduction. It is a certainty, however, that this work would have been severely compromised should it have been reduced to a piano accompaniment: hence the chamber ensemble version. It is in the chamber ensemble setting that this work stands the greatest chance of being performed, but it must be noted that the trumpet part is so virtuosic it is beyond the abilities of trumpet players less capable than someone like Raymond Mase. The technical demands in terms of finger technique and articulation, the range (f-sharp to d^{'''}), the tessitura (144 notes above the staff), and the exceptional flexibility demanded by the multitude of wide intervals all contribute to the elusive nature of this exciting piece. The rhythms, especially in the first movement, are overwhelmingly complex. Difficult rhythms combined with the several other complicating performance issues that lead this author to fear that this work will seldom be performed.

CHAPTER 6

ASSESSMENT OF THE ITG COMMISSIONED SOLO WORKS AND IMPLICATIONS FOR THE FUTURE

The commission project initiated by the International Trumpet Guild in 1978 continues to produce new trumpet music. In its twenty-three year history its commissions have resulted in the addition of dozens of new concert works which are now part of the standard trumpet repertoire. This document has focused on the thirteen solo works for trumpet produced by this organization of which three have been performed with regularity. Having examined these works in detail, it is now important to consider the impact of the corpus of all thirteen solo works on the trumpet's repertoire.

While it was noted earlier that individual composers' fees varied depending on the year they were commissioned or the anticipated scope of their respective works, it is noteworthy that the total investment by the ITG in commissioning these thirteen solo works comes to \$41,950. Since all commissioned composers were chosen due to established reputations, it stands to reason that the ITG expected each commissioned work would be welcomed into the repertoire through frequent performances by the membership. Sadly, it would appear that some of the works have not attained the desired level of acceptance or popularity by ITG members or trumpeters at large.

The survey of trumpet programs submitted to the ITG between 1984 and 2000 (Figure 1, p.15) reveals a total of 129 performances of the commissioned solo works. Of those 129 performances, Dello Joio's *Sonata for Trumpet and Piano*, Suderburg's

Chamber Music VII, and Ewazen's *Sonata for Trumpet and Piano* account for 93, or 72%. Clearly, these three works have gained the popularity intended by the ITG. Further evidence of the acceptance of these three works is that they have all been recorded by at least one major performing artist.

Of the remaining works, Friedman's *Laude*, Heiden's *Concerto for Trumpet and Wind Ensemble*, Sapieyevsky's *Arioso for Trumpet and Woodwind Quintet*, Suderburg's *Chamber Music VIII* and Tull's *Sonata for Trumpet and Piano* account for 33 performances, or 25.6%. While this number reflects a moderate level of acceptance among the membership, interest in the works by Friedman and Heiden has waned over the last five years of the survey. The Suderburg and Tull works continue to be performed, but less frequently than their more popular counterparts. Adding to their success, these two works have also been recorded by a major artist.

The least performed of the commissioned works are Bach's *Concerto for Trumpet and Wind Ensemble*, Premru's *Concerto for Trumpet and String Orchestra*, Rodriguez' *Invocation of Orpheus*, Sampson's *Triptych* and Schmidt's *Concerto for Trumpet and Orchestra*. These five works are represented by a total of only three performances over the history of the program survey, or 2.3% of the total number of performances, with three of the works (Rodriguez, Sampson and Schmidt) seeing no entries into the survey. These works have not been recorded by a major (or non-major) artist.

While the program survey adequately serves to establish which of the ITG commissions have gained the most popularity, it does not address the issue of why some of the works are more popular than others. This author believes there are several primary reasons for the acceptance of certain of these works, and conversely a lack of acceptance

for the others. Initially, the issue of playability must be key to a work's acceptance. The very fact that certain of the compositions are performed more frequently than others lends credence to the fact that they are technically playable. The works by Dello Joio, Suderburg, and Ewazen have enjoyed wide acceptance on recital programs from the time they became available. They have been and continue to be included on programs by professionals, college and university faculty, graduate students and undergraduates. The appeal of these works to such a diverse group of players is indicative of a high level of playability, thus partly accounting for their widespread popularity.

Certainly there are commissioned solos that are playable to players of comparable technical skills, but which have not enjoyed the same level of acceptance. In the case of many of these pieces, this difference in acceptance is difficult, if not impossible to explain on purely technical grounds. The technical demands presented by Tull's *Sonata for Trumpet and Piano*, Suderburg's *Chamber Music VIII*, Heiden's *Concerto for Trumpet and Wind Ensemble* and Sapiyevsky's *Arioso* are quite comparable to the demands of the three most popular works. All of these works are playable by good students, and have been performed by all levels of performer, only less frequently than those above. Coincidentally, this group of pieces accounts for 21.7% of the 129 performances on the survey, collectively placing them as the second most popular group of works out of the project.

Friedman's *Laude*, Premru's *Concerto for Trumpet and String Orchestra*, Schmidt's *Concerto for Trumpet and Orchestra*, Bach's *Concerto for Trumpet and Wind Ensemble*, Rodriguez' *Invocation of Orpheus* and Sampson's *Triptych* all require a generally higher level of ability in order to ensure a successful performance than do all of

the previous works. However, the high level of difficulty is not explanation enough for the lack of acceptance by these pieces. Unequivocally, there are works within the repertoire (such as those by Davies, Tomasi, Chaynes or the second Brandenburg Concerto by J.S. Bach) that are frequently performed, as well as held in great esteem by the trumpet community, that are equally as demanding as any of these less popular compositions.

Why, then, have some of these pieces not gained the desired favor by the trumpet world? One reason might be due to their lack of exposure on programs by professional performers or university professors, limiting their exposure to audiences comprised of other potential performers. This lack of programming, combined with the fact that they have not been recorded, has kept many of these works from becoming better known. Another reason for a lack of popularity for some of the works might be due to poor promotion of their commissions on the part of the ITG in the past. In an effort to promote works commissioned by the ITG, plans are underway to identify all of the commissioned works to the membership in hopes of seeing these compositions performed more frequently.¹ Additionally, the commissioned works might become more popular if the ITG would secure performers for several of the less well-known pieces at their annual conferences, and hopefully eventually fund a recording project that would include all of the commissioned works.

Perhaps the greatest deterrent to the performance of the less popular works is something immeasurable— a lack of aesthetic appeal. There is no measure to assess

¹ This author has been asked to contribute, along with several other authors, to a future article in the *ITG Journal* that will publish the names of composers, titles and publication information of all works commissioned by that organization.

aesthetic value. Thus, it is possible even after being exposed to the less popular pieces, performers might not find them aesthetically pleasing enough to warrant the challenge presented in performing them. This is an inherent risk in almost any commission, regardless of the composer. Rarely is a commissioning body presented with the opportunity to hear in advance representative samplings of the music they wish to commission. Commissioned works are subject to the talents and inspirations of a given composer at that particular time, and they come with no guarantee.

Ultimately, the ITG commission project has resulted in three widely accepted additions to the repertoire for trumpet in the sonatas by Dello Joio and Ewazen, and *Chamber Music VII* by Suderburg. Additionally, the concerti by Premru and Heiden, Friedman's *Laude*, Suderburg's *Chamber Music VIII*, *Arioso* by Sapiyevsky and Tull's *Sonata* provide six more viable additions to the repertoire that reflect moderate interest by trumpeters. These works all have a great deal of potential to become more substantial contributions to the repertoire.

Although the works by Bach, Rodriguez, Sampson and Schmidt cannot be judged as failed commissions based on their musical merits, it is safe to say that they have not met with the acceptance that might have been expected or is artistically merited. Interestingly, the commission fees for these four works amounts to \$21,750: 52% of the total invested on solo commissions. As modern commission fees go, this might still be interpreted as a modest investment that was well worth the risk. The converse of this is that the nine works that have earned moderate to widespread favor account for only \$20,200 in invested funds, or 48% of the total. The fact that nine of the works are performed from occasionally to frequently means that 69% of the commissioned works

are successful. The success of the pieces by Dello Joio, Ewazen and Suderburg (1983) means that 23% of the commissions were outstanding in their success. With these figures in mind, it becomes apparent that the ITG commission project can be deemed an overall success, and should definitely continue into the future. Should the outcome of future commissions result in similar numbers, then three of every four commissions should yield desirable compositions that successfully realize the avowed goal of the ITG, "...to improve the artistic level of performance, teaching and literature associated with the trumpet."

APPENDIX

MOST RECENT ITG COMMISSIONS

At the 2001 conference of the International Trumpet Guild, held in Evansville, Indiana from May 23-26, the ITG officially premiered to its membership works resulting from its most recent commissions. Under the chairmanship of John Wallace, a number of British composers were asked to write concert works in a vocalise style. The intention of this particular endeavor was to add to the trumpet's repertoire works of a modest length that can function well as lighter recital supplements. The chart below lists the composers, titles, instrumentation and publishers of the works commissioned in this series (Figure 3).

Figure 3. Most recent ITG commissioned works.

Composer	Title	Instrumentation	Publisher
Harrison Birtwistle	Silkhouse Tattoo	2 tpts. and perc.	Boosey & Hawkes
Peter Maxwell Davies	Litany for a Ruined Chapel	solo tpt.	Chesters publications
Peter Maxwell Davies	Fanfare for Lowry	4 tpts.	Boosey & Hawkes
H.K. Gruber	Exposed Throat	solo tpt.	Boosey & Hawkes
Robin Holloway	Sonata for 2 Solo Trumpets	2 solo tpts.	Boosey & Hawkes
Kurt Schwertsik	Serenade	tpt. and piano	Boosey & Hawkes
Karl Jenkins	Salm o Dewi Sant	tpt. and piano	Boosey & Hawkes
David Horne	Elegy	tpt. and piano	Boosey & Hawkes
Carol Barratt	Cantilena	tpt. and piano	Boosey & Hawkes
Ned Rorem	Cries and Whispers	tpt. and piano	Boosey & Hawkes
Jonathan Lloyd	Go Blow Your Own	2 tpts.	Boosey & Hawkes
Dominic Muldowny	Duo	sax and tpt.	Boosey & Hawkes
Paul Moravec	Quintessence	5 tpts.	Boosey & Hawkes

On May 24, 2001, the new works were premiered on a special program featuring trumpeters John Wallace, Edward Carroll, Murray Grieg, Dennis Najoom, Kim Dunnick, Jason Price and Danielle Koplinka-Loehr. While not all of the above titles were included, the audience was treated to performances of most of them. For the recital, Paul Moravec's *Qunitessence for Five Trumpets*, Robin Holloway's *Sonata for Solo Trumpet*, H.K. Gruber's *Exposed Throat*, Ned Rorem's *Cries and Whispers*, Peter Maxwell Davies' *Fanfare for Lowry*, David Horne's *Elegy*, Jonathan Lloyd's *Go Blow Your Own*, and Karl Jenkins' *Salm o Devi Sant* were presented. All of the pieces and performances met with enthusiastic response from those in attendance, and it was evident that the ITG commission project is on a strong course for the future.

Although these works have now been introduced to the trumpet world, they were not in publication at the time this study was undertaken, nor were they commercially available in time to allow their inclusion as a part of this study. They are now available for purchase as a collection entitled *Go Blow Your Own*, published by Boosey & Hawkes.

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A Doctoral Recital

GARY T. WURTZ, *trumpet*

accompanied by
Kathryn Fouse, *piano*

Monday, November 27, 2000

6:30 pm

Concert Hall

PROGRAM

Concerto Charles Chaynes
Moderato
Adagio
Allegro giocoso

Concertpiece, Opus 12 Vassily Brandt

— INTERMISSION —

Concerto per la Tromba (No. 3) Johann Wilhelm Hertel
Allegro ma non troppo
Largo
Vivace

Solo de Concours Théo Charlier

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Jan McDaniel, *piano*

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5:00 pm

Recital Hall

Konzert D-dur Johann Friedrich Fasch
Allegro
Largo
Allegro (moderato)

Concerto Franz Joseph Haydn
Allegro
Andante
Finale — Allegro

— INTERMISSION —

Nightsongs Richard Peaslee

Sonata for Trumpet and Piano Halsey Stevens
Allegro moderato
Adagio tenero
Allegro

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6:30 pm

Recital Hall

Concerto in Re Giuseppe Tartini
Allegro moderato
Andante
Allegro grazioso

Concertino, Opus 31 Martin Mailman
I. Allegro
II. Adagio
III. Vivace

— Intermission —

Triptyque Henri Tomasi
I. Scherzo
II. Largo
III. Saltarelle

Concerto Alexander Arutunian

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Kathryn Fouse, *piano*

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6:30 pm

Recital Hall

**TWO SELECTED WORKS FOR SOLO TRUMPET
COMMISSIONED BY THE INTERNATIONAL TRUMPET
GUILD: A STRUCTURAL AND PERFORMANCE ANALYSIS
WITH A HISTORY OF THE COMMISSION PROJECT**

PROGRAM

Sonata for Trumpet and Piano Norman Dello Joio

1. *Tema*

2. *Andante, liberamente*

Sonata for Trumpet and Piano Eric Ewazen

I. *Lento — Allegro molto*

II. *Allegretto*

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